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ABSTRACT

This curriculum guide provides weekly lesson plans for the physical education of first and second grade students and lists specific activities along with organization and teaching procedures for each. Warm-up activities, safety procedures, modifications and athletic equipment are described for each activity. (CJ)

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ED190502

ANCHORAGE SCHOOL DISTRICT

ELEMENTARY PHYSICAL EDUCATION

WEEKLY LESSON PLAN

GRADES 1, 2

Revised
1977-78

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PHYSICAL EDUCATION
LESSON PLAN BOOK
FOR
THE ELEMENTARY GRADES

Superintendent of Schools
Anchorage School District
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FOREWORD

This lesson plan book was written expressly for elementary schools to be included in an Elementary Physical Education project for the Anchorage public schools. It is hoped that this book will help satisfy the needs of the elementary classroom teachers for whom it was written.

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INTRODUCTION

This lesson plan book was written expressly for elementary schools to be included in an Elementary Physical Education project for the Anchorage Public Schools. It is hoped that this book will help satisfy the needs of the elementary classroom teachers for whom it was written. The total book consists of four grade level sets, kindergarten, first and second, third and fourth, and fifth and sixth. The lesson plans are set up with a scope and sequence within grade level, on a 36 week basis, as well as between grade level.

Each lesson plan book includes an introduction, a yearly overview of activities to be covered over the 36 week period for grades K-6, explanation of the daily-weekly plans, and the weekly plans to be used over the 36 week period. Also included is a section on instructional procedures which are often referred to in the weekly plans, a school calandar giving dates which correspond to the weekly lesson plan numbers, and a section on general as well as specific safety tips to observe while in the gymnasium.

Lesson plans for cross-country skiing and ice skating have not been included at this time and will be supplied to the teachers as supplemental materials at a later date.

Much of the philosophies as well as materials were taken from a federally funded, three year ESEA Title III project conducted in Pullman, Washington, 1967-70.

Special recognition should be given to Dr. Victor Dauer, Washington State University, and Dr. Robert P. Pangrazi, Arizona State University. It was these two individuals that taught the author of these lesson plans much of what he knows in the area of Elementary Physical Education.

Joseph A. Waters
Consultant, K-12, Physical Education
Anchorage School District
1976-77 School Year

NOTES ABOUT THE LESSON PLANS

The lesson plans should only be regarded as guidlines. They offer a basic plan of attack and organization for teachers. The lesson plan should never stand in the way of good "spontaneous ideas" and other activities which might enhance the lesson for the good of the student.

The lesson plans all have a common starting point. This insures proper progression and lead-up activity. It stands to reason that a fourth grader will meet success with more activities than a third grader in most cases. Thus, a certain number of activitites are offered on the lesson plan, which means, in effect, more may need to be added or some deleted. In any case, performing a few activities well is much more desirable than many performed poorly. Quality should be stressed, not quantity.

Every good physical education class should contain activities from each of the four major areas. The approximate amount of time and purpose of each area is as follows:

1. Warm-up

   Time: 2-3 minutes
   Purposes: a. To prepare the child's body for strenuous activity.
   b. To insure the child immediate activity upon entering the gym.

2. Developmental

   Time: 7-8 minutes
   Purposes: a. To develop physical fitness in the following areas:
   1) arm and shoulder girdle region
   2) trunk region
   3) legs
   4) endurance

3. Lesson Core

   Time: 10-12 minutes
   Purposes: To carry out the objectives of the total physical education program.

4. Game

   Time: 5-7 minutes
   Purposes: a. To give children an opportunity to apply fundamental skills and knowledges learned in lesson core activities.
   b. To give the child a "pure enjoyment" activity before leaving the gym.

Make sure you budget your time so that you cover all four sections of the lesson plan. Often, a teacher will run short of time and skip the game activity. This creates a morale problem and should be avoided if possible.

Don't carry out the developmental section for more than 7-8 minutes. A good workout should be snappy and brisk. More time is needed when the children are learning a new routine, but ultimately pare the time down to 7-8 minutes.

On Friday, a group work lesson core can be substituted for any of the scheduled plans. This consists of putting out all available equipment and allowing the children to work on it in an unstructured atmosphere. A suggested plan is to divide the equipment into four stations (groups) and assign a squad to each station. The students work at the designated station for a certain period of time and then rotate to a new station on a given signal. This insures that the children will work and explore all the equipment rather than just a "favorite piece."

On Fridays, when good snow or ice is available, cross-country skiing or ice skating should be the focus of the lesson for that day. These two activities have not been included in the normal schedule of activities, because of the dependency on favorable weather conditions. Days other than your normal physical education days could also be used for these activities being as how there should be very few scheduling problems out-of-doors as compared to the gymnasium.

SUGGESTED PLAN FOR SCHOOL YEAR BY WEEKS

WEEK	K	1-2	3-4	5-6
1	Orientation - Testing	Orientation - Testing	Orientation - Testing	Orientation - Testing
2	Basic Movement	Basic Movement	Soccer	Soccer
3	Basic Movement	Soccer	Soccer	Soccer
4	Fundamental Rhythm	Soccer	Soccer	Soccer
5	Fundamental Rhythm	Fundamental Rhythm	Combatives	Combatives
6	Balance Beams	Balance Beams	Balance Beams	Balance Beams
7	Balls	Balls	Balls	Tumbling
8	Tumbling	Tumbling	Tumbling	Tumbling
9	Tumbling	Tumbling	Tumbling	Tumbling
10	Tumbling	Tumbling	Tumbling	Tumbling
11	Bean Bags	Bean Bags	Bean Bags	Paddles and Balls
12	Individual Mats	Individual Mats	Paddles and Balls	Paddles and Balls
13	Jumping Boxes	Jumping Boxes	Jumping Boxes	Jump Rope
14	Balance Beams	Jump Ropes	Jump Ropes	Basketball
15	Climbing Ropes	Climbing Ropes	Basketball	Basketball
16	Stretch Ropes	Basketball	Basketball	Basketball
17	Balls	Basketball	Basketball	Basketball

WEEK				
18	Review	Review	Review	Review
19	Singing Games	Wands	Folk Dance	Folk Dance
20	Singing Games	Singing Games	Folk Dance	Folk Dance
21	Balance Beams	Balance Beams	Balance Beams	Wands
22	Bean Bags	BeanBags	Jump Ropes	Jump Ropes
23	Hoops	Hoops	Hoops	Volleyball
24	Individual Mats	Wands	Newcomb	Volleyball
25	Jumping Boxes	Parachutes	Newcomb	Volleyball
26	Jump Ropes	Jump Ropes	Newcomb	Volleyball
27	Climbing Ropes	Climbing Ropes	Climbing Ropes	Climbing Ropes
28	Creative Rhythms	Tug-o-war Ropes	Tug-o-war Ropes	Tug-o-war Ropes
29	Creative Rhythms	Creative Rhythms	Parachutes	Parachutes
30	Stretch Ropes	Stretch Ropes	Stretch Ropes	Stretch Ropes
31	Balance Beams	Balance Beams	Wands	Track
32	Balls	Balls	Track	Track
33	Bean Bags	Track	Track	Track
34	Parachute	Track	Track	Track
35	Review	Review	Review	Review
36	Testing	Testing	Testing	Testing

1978-79

SCHOOL CALENDAR AND CORRESPONDING WEEKLY LESSON PLANS

Due to the fact that some of the weeks during the year contain only 2, 3, or 4 days, the question always arises as to "which weeks are to be considered full weeks, and at what point should the lesson plans be changed since these plans have been made up on a weekly basis?"

Below is a list on which the weekly lesson plan # corresponds to a date.

LESSON PLAN NUMBER	DATE[illegible]	LESSON PLAN NUMBER	DATES
1	Aug. 29-Sept. 1	19	January 22-26
2	September 5-8	20	29-Feb. 2
3	11-15	21	February 5-9
4	18-22	22	12-15
5	25-29	23	19-23
6	October 2-6	24	March 5-9
7	9-13	25	12-16
8	16-20	26	19-23
9	23-27	27	26-30
10	30-Nov.3	28	April 2-6
11	November 6-10	29	9-12
12	13-17	30	16-20
13	27-Dec.1	31	23-27
14	December 4-8	32	30-May 4
15	11-15	33	7-11
16	January 2-5	34	14-18
17	8-12	35	21-25
18	15-19		

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK #1

Supplies and Equipment Needed

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			Use this week to get students into squads, learn different formations, i.e., open squad, closed squad, etc. Some testing will also occur during this first week.	

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK #2

Supplies and Equipment Needed

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Run in all directions; stop on whistle.	
	Developmental: Teacher-Leader Exercises	Squad Formation (open)	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	
	Lesson Core: Basic Movement	Scatter, line, circle, follow-the-leader, etc.	Review the basic locomotor movements introduced in kindergarten such as, walking, running, jumping (two feet), hopping (one foot), sliding, galloping, skipping, etc.	When the children can do these with ease, challenge them by having them try the same movements backward, sideways, lead with the right, lead with the left, etc.
	Game:		Whistle Mixer	

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK #3

Supplies and Equipment Needed

1 ball/every 2 children (playground or soccerball)

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Use locomotor movements from last weeks lesson--have children hop, run, skip, etc. in all directions, freeze on the whistle.	
	Developmental: Teacher-Leader Exercises	Squad Formation (open)	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	
	Lesson Core: Soccer	Working in groups of 2 or 3, partners will kick to each other and trap at a moderate distance. Should be organized so that groups do not interfere with each other.	Look over Instructional Procedures for soccer. Skills: Introduce Kicking 1. Instep kick 2. Toe kick Introduce Trapping 1. Toe trap 2. Foot trap	If indoors--ball should be slightly deflated.
	Game:	Circle Formation	Circle Kick Ball	Use several circles to insure activity for everyone.

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK #4

Supplies and Equipment Needed

1 ball/every 2 children (playground or soccerball)

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Free movement--change form of locomotion with whistle signal.	
	Developmental: Teacher-Leader Exercises	Squad Formation (open)	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	
	Lesson Core: Soccer	Circle Formation by squads	Review and practice the soccer kicks and traps from last week using a basic circle drill.	If indoors-- ball shoul be slightly deflated.
		Wave Formation-- have everyone go in same direction to avoid conjestion.	Introduce foot dribbling 1 ball/2 students. Each partner should have several opportunities to dribble the ball.	Be sure children use both feet and not just dominant one.
	Game:	Circle Formation	Soccer Dodgeball	Several circles may increase the level of activity.

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK #5

Supplies and Equipment Needed

Record player and album

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Free movement--change direction abruptly with whistle signal.	
	Developmental: Circuit Training	6 stations around the gym. --10 second exercise --10 seconds to rotate	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	
	Lesson Core: Fundamental Rhythms	Scatter Formation	Listen to music, clap hands to music, move to music. Let the children do the locomotor movement that they think the music tells them to do. A tom-tom may be used instead of music.	A good album for this is: Kimbo Records L.P. Album 3090
	Game:		Squirrel in the Trees	

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK #6

Supplies and Equipment Needed

4-6 balance beams
4-6 tumbling mats

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Counter-clockwise direction around the gym.	Jogging--1 minute--nonstop	
	Developmental: Circuit Training	6 stations set up around the gym. --15 seconds exercise --10 seconds to rotate	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	
	Lesson Core: Balance Beam		Look over Instructional Procedures for Balance Beam. 1. Walk forward on beam--right foot leading. 2. Walk forward on beam--left foot leading. 3. Walk forward on beam, alternating feet. 4. Shuffle or walk backward on beam. 5. Walk forward to middle of beam, turn half way around, continue by walking backward. 6. Walk forward with hands on hips.	Use locomotor movements to other end of gym and back as return activities.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			7. Walk backward w/hands on hips. 8. Walk forward with bean bag on top of head. 9. Walk backward with bean bag on top of head. 10. Walk the beam sideways--leading with left foot. 11. Walk the beam sideways--leading with right foot.	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK #7

Supplies and Equipment Needed

One ball per child

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Counter-clockwise direction around the gym.	Jogging--1 minute--nonstop	
	Developmental: Circuit Training	6 stations set up around the gym. --15 seconds exercise -- 5 seconds to rotate	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	
	Lesson Core: Ball Activities	Scatter Formation or Open Squad Formation	Look over Instructional Procedures for Ball Activities. In-place Activities 1. Bounce and catch--beginning with two hands. a. bounce and catch a given number of times. b. bounce at different levels--high--low c. bounce under leg and catch d. close eyes--bounce and catch	Be sure students try these activities with both the left and the right hand.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			2. Bounce and Catch--one handed. All of the activities in #1, on page one, can be used with one hand. 3. Toss and Catch. a. toss and catch, increasing height gradually. b. toss overhead from side to side. c. toss to front from behind. d. toss overhead, clap hands as many times as possible and catch. e. toss overhead, make body turns (1/4, 1/2, etc.) and catch. f. toss overhead, let bounce, catch. g. add variations to #f above. 4. Dribbling a. dribble the ball with both hands. b. dribble the ball with right hand. c. dribble the ball with left hand. d. change hands while dribbling--add variation--dribbling high, dribbling low.	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK #8, 9, 10

Supplies and Equipment Needed
all available tumbling mats,
tom-tom, and beater

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Single File Formation	European Running	
	Developmental: Astronaut Drills	Circle Formation around entire gym.	1. Walking--arm circles 2. Hopping on one foot--arm circles 3. Hopping on other foot--arm circles 4. Jumping--arm circles 5. Stop--jumping jacks 6. Down on all fours forward 7. All fours sideways--head toward center 8. Stop--push-ups 9. Crab walk sideways--freeze--crab kick 10. Up-jogging in place 11. On back--sit ups 12. Up-walking--arm circles	
	Lesson Core: Tumbling		Look over Instructional Procedures for Tumbling. Animal Walks 1. Frog Jump 2. Walrus Walk 3. Wicket Walk 4. Measuring Worm	At least one activity in each group should be presented with each lesson.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			Balance Stunts 1. Stork Stand 2. 3-point Tip-Up 3. Frog Handstand 4. Head Stand **Tumbling** 1. Forward Roll 2. Backward Curl 3. Forward Roll Variations 4. Backward Roll 5. Side Roll 6. Alternate Forward & Backward Rolls **Individual Stunts** 1. Rolling Log 2. Heel Click 3. Heel Slap 4. Turk Stand 5. Russian Dance 6. Coffee Grinder **Partner Stunts** 1. Twister 2. Partner Pull-up 3. Wring the Dish-Rag 4. Churn the Butter **Combatives** 1. Step on Toes 2. Knee Touch 3. Shoulder Shove	
	Game:		You may find that a combative activity may suffice in place of a game.	

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK #11

Supplies and Equipment Needed

1 bean bag for each child

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	On one whistle blast a designated half of the class lies on the floor, the remaining half run around the gym jumping over them. On two whistle blasts, the children change places.	
	Developmental: Grass Drills	Any Formation	Grass Drills --3 commands: go, front, and back	
	Lesson Core: Bean Bags		Look over Instructional Procedures for Bean Bags. 1. Throw up, catch--one hand, the other hand, both hands, back of hands. 2. Toss overhead, turn half way around, catch. 3. Toss overhead, turn completely around and catch. 4. Toss overhead, touch floor, catch. 5. Toss forward, run and catch.	

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			6. Toss overhead from one side to other. 7. Toss from hands behind back, overhead to front. 8. Toss overhead, catch with hands behind back. 9. Balance BB on instep--walk, hop. 10. Toss to self from toe, knee, heel. 11. Place BB on both feet, toss to self. 12. Place BB between feet, toss to self. 13. Toss BB to self from toe.. 14. With BB on head--walk, run, skip, hop without losing it.	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK #12

Supplies and Equipment Needed

1 individual mat/child

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Partner Activity--one partner assumes a passive, specified position on the floor--active partner leaps, hops, crawls over, under, or around the passive partner. Partners change positions on signal.	
	Developmental:	Any Formation	Grass Drills --3 commands: go, front, and back	
	Lesson Core: Individual Mats		1. Stretch a. in all directions b. and keep feet on mat c. and keep hands on mat 2. Curl as small as possible 3. Bridge a. high to low b. four parts of body touching mat c. three parts of body touching mat d. two parts of body touching mat	

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			4. Rock a. on stomach b. on side c. on back d. other 5. Balance a. on two body parts b. on one body part c. three, four, or five body parts 6. Move around mat a. crab walk w/one foot on mat b. crab walk w/both feet on mat c. locomotor moves over the mat	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK #13

Supplies and Equipment Needed

4-8" Jumping Boxes
4 Tumbling Mats
Record player and record

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Partner Activity--partners take turns mimicking each others activities.	
	Developmental: Exercise to Music	Open Squads	Chicken Fat or Fifteen for Fitness	
	Lesson Core: Jumping Boxes	Squad Formation Select the box size or combination which you feel is appropriate for your grade level. Make up routines selecting appropriate activities for your grade level.	Look over Instructional Procedures for Jumping Boxes. Each activity has an approach, a mount, a dismount, a mat activity, and a return activity. Make up your own routines from the following: Approaches 1. Run 2. Gallop 3. Skip 4. Hop 4. Different animal Walks 5. Child's choice	Each activity should have a return activity which either sends the students to the opposite end of the gym and back doing a specific activity or makes use of Magic Numbers which will be explained.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			Mounting 1. Step 2. Jump 3. Hop 4. Leap 5. Child's choice All of the above can be varied by adding 1/4, 1/2, or full turns. **Dismounting** 1. Step 2. Jump 3. Hop 4. Leap 5. Stretch 6. Tuck 7. Straddle 8. Jack-knife 9. Child's choice All of the above can be varied by adding 1/4, 1/2, or full turns. Various pieces of equipment can be used during these activities, i.e., bean bags, balls, hoops, wands. **Mat Activities** 1. Forward roll 2. Backward roll 3. Cartwheel 4. Back extension roll 5. Log roll 6. Child's choice	

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			Return Activity 1. Animal walks 2. Locomotor activities 3. Child's choice	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK #14

Supplies and Equipment Needed

6-16' Jump Ropes
Record player and record

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Walk, trot, and run in sequence; change on whistle.	
	Developmental: Exercise to Music	Open Squad Formation	Chicken Fat or Fifteen for Fitness	
	Lesson Core: Long Jump Ropes	Can group by squads, abilities, etc.	Look over Instructional Procedures for Rope Jumping. Introductory Activities: 1. Run through turning rope w/o jumping. 2. Have child stand in center between two turners; turn rope, child jumps rope and immediately exits. 3. Child runs in, jumps once, runs out.	

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			Single Long Rope Activities: 1. Front Door 2. Back Door 3. Hot Pepper 4. High Water 5. Doubles, Triples 6. Circling 7. Bounce ball while jumping 8. Combine individual rope and long rope Double Long Rope Activities: 1. Egg Beater 2. Double Dutch 3. Double Irish	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK #15

Supplies and Equipment Needed

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm Up:	Scatter Formation	Run in all directions; freeze on the whistle.	
	Developmental: Exercise to Music	Open Squad Formation	Chicken Fat or Fifteen for Fitness	
	Lesson Core: Climbing Ropes		Look over Instructional Procedures for Rope Climbing. Introductory Activities: 1. Lower Away 2. Pull-Up 3. Jump-Hang (straight arm) 4. Jump-Hang (bent arm) 5. Bicycle (bent arm) 6. Half lever 7. Chin-Up 8. Inverted Hang These activities are important lead-ups for those children who can't climb the ropes immediately.	

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			Introduce Ascending and Descending Techniques: Ascending Techniques: 1. Scissors Grip 2. Leg Around Grip Descending Techniques: 1. Reverse of scissors or leg around grip 2. Stirrup Descent	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK #16

Supplies and Equipment Needed
1 ball per every two students
record player and record

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm Up:	Scatter Formation	Use various locomotor movements, move in all directions, freeze on the whistle.	
	Developmental: Exercise to Music	Open Squad Formation	Chicken Fat or Fifteen for Fitness	
	Lesson Core: Basketball	Playground balls can be used in order to develop the proper technique of throwing, catching, and shooting. These balls are lighter and will facilitate the children in learning the skills properly. Allow one ball for every two children for throwing and catching activities.	Introduce the following skills: 1. Passing a. chest pass b. bounce pass 2. Catching 3. Shooting a. push shot	
	Game:		One Step - use the basketball passes in this game. Birdie in the Cage - circle keep away.	

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK #17

Supplies and Equipment Needed

1 ball per student

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm Up:	Scatter Formation	Free Movement--change locomotor movements w/each signal of the whistle.	
	Developmental: Animal Walks	Line Formation--abreast Have students perform the desired animal walk from one end of the gym to the other. Have them go by groups to avoid conjestion, i.e., boys, girls, squads, etc.	1. Puppy Dog Run 2. Rabbit Jump 3. Crab Walk 4. Elephant Walk 5. Bear Walk 6. Frog Jump	Proper performance--not speed--is the goal.
	Lesson Core: Basketball		Review and practice the skills learned last week. Introduce Dribbling--each child should have a ball and learn to dribble in a stationary position before trying to move and dribble simultaneously. Introduce one-hand push shot.	Don't get too technical. Let them shoot at the boxes and/or waste paper baskets, etc. 64

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TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Game:		Use some simple throwing, catching, shooting, and/or dribbling games.	

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK #18

Supplies and Equipment Needed

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Review		This week may be used to review any activity which we have covered so far this year or this time can be spent on a novelty activity. A warm-up and developmental portion should still be included in each lesson.	

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK # 19

Supplies and Equipment Needed
1 wand per student

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Counter-clockwise direction around the gym.	Jogging--2 minutes--nonstop	
	Developmental: Animal Walks	Line Formation--abreast Have students perform the desired animal walk from one end of the gym to the other. Have them go by groups to avoid conjestion.	1. Puppy Dog Run 2. Rabbit Jump 3. Crab Walk 4. Elephant Walk 5. Bear Walk 6. Frog Jump 7. Lame Dog Walk	Proper performance--not speed--is the goal.
	Lesson Core: Wands		Look over Instructional Procedures for Wand Activities. Isometric Activities 1. Pull the want apart. 2. Push the wand together.	Contractions should be held 8-10 seconds.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			Stretching Exercises 1. Side Benders 2. Sitting Toe Touch 3. Shoulder Dislocates Wand Stunts 1. Balance wand in hand or on one finger. Walk forward or backward. Sit down, lie down, etc. Balance the wand on elbow, toes, nose, etc. 2. Thread the Needle - "V" Seat 3. Thread the Needle - Standing 4. Grapevine 5. Wand Whirl 6. Twist Under	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK # 20

Supplies and Equipment Needed

Record player and records

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Counter-clockwise direction around the gym.	Jogging--2 minutes--nonstop	
	Developmental: Animal Walks		1. Puppy Dog Run 2. Rabbit Jump 3. Crab Walk 4. Elephant Walk 5. Bear Walk 6. Frog Jump 7. Lame Dog Walk	
	Lesson Core: Singing Games		Look over Instructional Procedures for Singing Games. 1. London Bridge 2. The Muffin Man 3. Looby Loo 4. Did You Ever See A Lassie 5. Broom Dance	Progress as far as possible. These are merely suggestions
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK # 21

Supplies and Equipment Needed

4-6 balance beams
tumbling mat for each beam

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Counter-clockwise direction around the gym.	Jogging--2 minutes--nonstop	
	Developmental: Student-Leader Exercises	Open Squad Formation	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	Teacher determines the exercises. Squad leaders serve as leaders for their squad. Counting is done in unison by all four squad leaders.
	Lesson Core: Balance Beam		Review Instructional Procedures for Balance Beam. 1. Walk forward on beam. 2. Walk backward on beam. 3. Walk forward on beam to middle, turn half way around, continue walking backward.	Include dismounts, mat activities, and return activities.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			4. Walk sideways on beam leading with the left foot. 5. Walk sideways on beam leading with the right foot. 6. Dip step (when walking, one foot extends below top of beam) forward. 7. Dip step backward. 8. Dip step forward to middle of beam, balance on one foot, turn around on this foot and dip step backward to end of beam. 9. Dip step forward to middle of beam, kneel so one knee touches beam, rise and continue to end of beam. 10. Try the above activities without the use of the arms for balance.	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK # 22

Supplies and Equipment Needed
1 bean bag per student

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Run in all directions--assume a predetermined position on the whistle.	
	Developmental: Continuity Drills	Open Squad Formation	1. Push-ups 2. Rowing 3. Side Flex 4. Crab Kick	Run in place instead of jumping rope.
	Lesson Core: Bean Bags		Review Instructional Procedures for Bean Bags. Partner Activities 1. Toss back and forth using different types of throws, right hand, left hand, under leg, around back, etc. Center as in football. 2. Toss to partner with feet, toe, both feet (on top and held between). 3. Toss with bean bag balanced on elbow, head, knee.	

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			4. Use two bags at a time. Each with a bag, throw back and forth at the same time. a. Try tossing both bags at the same time, using various means of throwing. b. Try keeping three bags moving between two people. 5. Stand back to back with partner, four to five feet apart. Toss overhead and catch. 6. Toss out in various directions so as to make partner move and catch. 7. With one partner standing still, have the other partner run around him/her in a circle tossing the bean bag back and forth between them.	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 23

Supplies and Equipment Needed

1 hoop per student.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Partner Activity--one partner assumes a passive, specified position on the floor--the active partner leaps, hops, crawls over, under, around the passive partner. Partners change positions on signal.	
	Developmental: Continuity Drills	Open Squad Formation	1. Push-ups 3. Side Flex 2. Rowing 4. Crab Kick	
	Lesson Core: Hoops		Look over Instructional Procedures for Hoops. 1. Place the hoops on the floor to create various patterns--perform various locomotor movements in, out, and between them. 2. Move through a hoop held by a partner--vary the height and angle of the hoop.	Use small hoops if two sizes are available.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			3. Hula Hoop using various parts of the body--arms, head, leg, waist, etc. 4. While hula hooping on the arms, change the hoop from one arm to the other. 5. Skipper--on one foot. 6. Jump rope with the hoop. 7. Roll the hoop and run along side it.	
	Game:			

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LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 24

Supplies and Equipment Needed

1 wand per student

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Partner Activity--partners take turns mimicking each others activities.	
	Developmental: Continuity Drills	Open Squad Formation	1. Push-ups 2. Rowing 3. Side Flex 4. Crab Kick	
	Lesson Core: Wands		Look over Instructional Procedures for Wand Activities. Isometric Activities 1. Pull the wand apart. 2. Push the wand together 3. Twist the wand apart. 4. Bicycle. Stretching Exercises 1. Side Benders 2. Slave Twist 3. Shoulder Dislocates 4. Sitting Toe Touch	Contractions should be held 8-10 seconds.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			Wand Stunts 1. Balance wand on hand, finger, elbow, toe, nose, etc. 2. Thread the Needle - "V" Seat 3. Thread the Needle - Standing 4. Grapevine 5. Back Scratcher 6. Wand Wirl 7. Twist Under 8. Wand Jump	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK # 25

Supplies and Equipment Needed

1 parachute 6-8 jump ropes
10-12 bean bags or fleece balls

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up	Scatter Formation	Run in all directions, freeze on whistle	
	Developmental: Obstacle Course		Each gym will have to set up their own obstacle course using whatever equipment is available. The course should be physically taxing but should not take more than 6-8 minutes to run the whole class through.	
	Lesson Core: Parachute		1. Shake the rug 2. Make ocean waves 3. Make a dome 4. Make a dome (students inside) 5. Number exchange game 6. Popcorn 7. Poison snake 8. Tug-o-war (team and individual)	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 26

Supplies and Equipment Needed

1 jump rope per student

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Using various locomotor skills, move in all directions, freeze on whistle.	
	Developmental: Obstacle Course		Obstacle Course	
	Lesson Core: Jump Ropes--individual	Scatter Formation	Look over Instructional Procedures for Rope Jumping. Individual Jump Rope Activities 1. Two Foot Basic 2. Alternate Foot Basic 3. Swing Step--forward 4. Rocker Step 5. Toe Touch forward-backward 6. Heel-Toe 7. Reverse Direction	Try these to half-time, single-time, and double-time. Progress as far as possible.
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 27

Supplies and Equipment Needed

tumbling mats under the topes
tom-tom and beater

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Single File Formation	European Running	
	Developmental: Circuit Training	6 stations around the gym. --10 second exercise -- 5 seconds to rotate	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	
	Lesson Core: Climbing Ropes		Look over Instructional Procedures for Rope Climbing. Review: 1. Lower Away 2. Pull-Up 3. Jump-Hang (straight arm, bent arm) 4. Bicycle 5. Chin-Up 6. Inverted Hang 7. Half Lever	

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			Ascending Techniques: 1. Scissors Grip 2. Leg Around Grip Descending Techniques: 1. Reverse of ascending techniques 2. Stirrup Descent	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 28

Supplies and Equipment Needed

tom-tom and beater
tup-o-war rope per 2 students

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Single File Formation	European Running	
	Developmental: Circuit Training	6 stations around the gym. --10 second exercise -- 5 seconds to rotate	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	
	Lesson Core: Tug-o-war ropes	Work in pairs	Look over Instructional Procedures for Tug-o-war Ropes. **Tug-of-War Activities** 1. Right hand 2. Left hand 3. Both hands 4. Foot (crab position) 5. Variations	1. Have partners of equal size. 2. Change partners often. 3. Provide equal starts. 4. Caution children not to release their end of rope until partner is ready.
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 29

Supplies and Equipment Needed

Record player and record

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Move to "quality" words, i.e., high, low, fast, slow, quiet, etc.	
	Developmental: Circuit Training	6 stations around the gym. --10 second exercise -- 5 seconds to rotate	1. Jumping Jacks 2. Twist and Bend 3. Push-ups 4. Windmill 5. Rowing 6. Treadmill	
	Lesson Core: Creative Rhythms	Scatter Formation	Find music for: 1. Giants 2. Brownies 3. Birds 4. Circus 5. Skating 6. Hobby Horse 7. Outer Space Soldiers 8. Choo Choo Trains 9. Puppets 10. Spooks, Halloween 11. Etc.	The children should listen to the music, determine its quality and characteristics and then act creatively in assuming the identity of their selections. Kimbo L.P. Album 3090
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 30

Supplies and Equipment Needed

4-6 magic stretch ropes

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Move to "quality" words, i.e., fast, slow, big, small, quiet, loud.	Use combinations of 2 or 3 words, i.e., fast, quiet, and crooked.
	Developmental: Animal Walks	Line Formation--abreast Have students perform the desired animal walk from one end of the gym to the other. Have them go by groups to avoid conjestion.	1. Puppy Dog Run 2. Rabbit Jump 3. Crab Walk 4. Frog Jump 5. Bear Walk 6. Lame Dog Walk 7. Inch-worm Walk 8. Wicket Walk	Proper performance--not speed--is the goal.
	Lesson Core: Magic Ropes		Review Instructional Procedures for Magic Ropes. Single Rope Activities 1. Jump the rope. 2. Hop the rope. 3. Jump the rope and perform various body turns while jumping. 4. Change body size and shape while jumping.	Vary the height of the rope.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			5. Crawl or slide under the rope. 6. Alternate going over and under the rope. 7. Crouch jump over the rope. Double Rope Activities 1. Various activities with ropes in a horizontally parallel position. 2. Various activities with ropes in a vertically parallel position.	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2 WEEK # 31

Supplies and Equipment Needed

4-6 balance beams	4-6 wands
tumbling mat for each beam	4-6 hoops

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:	Scatter Formation	Simple tag game for several minutes.	
	Developmental: Animal Walks	Line Formation	1. Puppy Dog Run 2. Rabbit Jump 3. Crab Walk 4. Frog Jump 5. Bear Walk 6. Lame Dog Walk 7. Inch-worm Walk 8. Wicket Walk	
	Lesson Core: Balance Beam		Review Instructional Procedures for Balance Beam. 1. Walk forward on beam. 2. Walk backward on beam. 3. Walk forward to center, kneel on one knee, rise and continue to end of beam. 4. Dip step (when walking, one foot extends below top of beam) forward. 5. Dip step backwards.	Include dismounts, mat activities, and return activities.

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
			6. Hold wand at knee height above beam, walk forward stepping over wand. 7. Hold wand at knee height above beam, walk backward stepping over wand. 8. Same as # 6 and # 7 except use a hula hoop. 9. Hold wand chest high over beam, walking forward, hands on hips, pass under the wand. 10. Same as # 9 except backward. 11. Walk beam forward eyes closed.	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 32

Supplies and Equipment Needed

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:		Jog around the entire playground once.	
	Developmental: Squad-Captain Exercises		Each squad leader takes his/her squad off somewhere by themselves and conducts their exercises on their own. 5-6 minutes only should be allowed.	
	Lesson Core: Track and Field		Look over the Instructional Procedures for Track and Field. Divide the field events (throwing and jumping) into stations. Rotate to allow each child an opportunity at each station.	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 33

Supplies and Equipment Needed

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:		Jog around the entire playground once.	
	Developmental: Squad-Captain Exercises		Each squad leader takes his/her squad off somewhere by themselves and conducts their exercises on their own. 5-6 minutes only should be allowed.	
	Lesson Core: Track and Field		Spend this week working on your running events.	
	Game:			

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK # 34

Supplies and Equipment Needed

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Warm-Up:		Jog around entire playground once.	
			1st day Let the students choose the events they wish to participate in and then practice those events. 2nd day Track Meet	

ANCHORAGE SCHOOL DISTRICT

LESSON PLAN FOR ELEMENTARY PHYSICAL EDUCATION

GRADE 1-2

WEEK #35

Supplies and Equipment Needed

TIME	SPECIFIC ACTIVITY	ORGANIZATION AND TEACHING PROCEDURES	CONTENT - HINTS, STRESS POINTS SAFETY FACTORS	NOTES
	Review		This week may be used to review any activity thus far covered this year or a novelty activity could be introduced. A warm-up and developmental portion should still be included in each lesson.	

BALANCE BEAM

INSTRUCTIONAL PROCEDURES

1. Children should step off the beam if they lose their balance, rather than teeter and fall off in dangerous positions.

2. Children should slowly step on the beam to start their activity, pause at the end of the activity, and dismount with a small, controlled jump when finished.

3. Children should never hurry across the beam. Speed is not a goal. Advise the performer to take a step, pause, and be sure he has his balance before taking another step.

4. A good method of starting children on the balance beam is to have them walk carefully on a painted line on the floor.

5. Balance takes a great amount of practice and concentration. Do not be discouraged by early results. Practice will greatly increase the children's proficiency.

6. The child next in turn begins when the performer ahead is about three-quarters distance across the bench.

7. Return activities for the child to perform as he returns to his place in line adds much to the activity.

8. Mats should be placed at the end of the bench to facilitate the dismount and allow for various rolls and stunts after the dismount.

ACTIVITIES

1. Walk forward on beam, arms held sideward.

2. Walk backward on beam, arms held sideward.

3. With arms held sideward, walk to the middle, turn around and walk backward.

4. Walk forward to the middle of the beam, then turn and walk the remaining distance sideward left with weight on the balls of the feet.

5. Walk to center of beam, turn and continue sideward right.

6. Walk forward with left foot always in front of right.

7. Walk forward with right foot always in front of left.

8. Walk backward with left foot always in front of right.

9. Walk backward with right foot always in front of left.

10. Walk forward with right foot always in front of left to middle of beam, turn 180 degrees and walk backward with right foot in front of left.

11. Walk forward with hands on hips.

12. Walk backward with hands on hips.

13. Walk forward and pick up a blackboard eraser from the middle of the beam.

14. Walk forward to center, kneel on one knee and rise and continue to end of beam.

15. Walk forward with eraser balanced on top of the head.

16. Walk backward with eraser balanced on top of the head.

17. Place eraser at center of beam. Walk to center, place eraser on top of head, continue to end of beam.

18. Have partners hold a wand 12 inches above the center of the beam. Walk forward on beam and step over the wand.

19. Walk backward and step over wand.

20. Hold wand at height of 3 feet. Walk forward and pass under the wand.

21. Walk backward and pass under the bar.

22. Walk the beam backward with hands clasped behind the body.

23. Walk the beam forward, arms held sideward, palms down, with an eraser on the back of each hand.

24. Walk the beam backward, arms held sideward, palms up, with an eraser on back of each hand.

25. Walk the beam sideward, right side leading, weight on balls of feet.

26. Walk the beam sideward, left side leading, weight on balls of feet.

27. Walk the beam sideward, left side leading, turn 180 degrees at center of beam and proceed sideward, right side leading.

28. Walk forward to middle of beam, kneel on one knee, straighten right leg forward until heel is on the beam and knee is straight. Rise and walk to end of beam.

29. Walk forward to middle of beam, kneel on one knee, straighten left leg forward until heel is on the beam and knee is straight. Rise and walk to the end of the beam.

30. Walk backward to middle of beam. Kneel on one knee, straighten right leg forward until heel is on the beam and knee is straight. Rise and walk to end of beam.

31. Walk backward to middle of beam, kneel on one knee, straighten left leg forward until heel is on the beam and knee is straight. Rise and walk to end of beam.

32. Hop on right foot the full length of beam.

33. Hop on left foot the full length of beam.

34. Hop on right foot the full length of beam,turn around and hop back.

35. Hop on left foot the full length of beam, turn around and hop back.

36. Walk to middle of beam, balance on one foot, turn around on this foot and walk backwards to end of beam.

37. Walk to middle of beam left sideward, turn around and walk to end of beam right sideward.

38. With arms clasped about body in rear, walk to beam forward.

39. With arms clasped about body in rear, walk forward to the middle, turn around once, and walk backward the remaining distance.

40. Place eraser at middle of beam, walk out on it, kneel on one knee, place eraser on top of head, rise, turn around and walk backward the remaining distance.

41. Walk the beam backward with an eraser balanced on the back of each hand.

42. Walk to middle of beam, do a right side support, rise and then walk to end.

43. Walk to middle of beam, do a left side support, rise and walk to end.

44. Place eraser on middle of beam. Walk out to it, kneel on one knee, pick up eraser and place it on the beam behind pupil, rise and continue to the end.

45. Walk to middle of beam, do a balance stand on one foot, arms held sideward with trunk and free leg held horizontally.

46. Place eraser at middle of beam, walk beam left sideward, pick up eraser, place it on right side of beam, turn around and walk right sideward to the end of the beam.

47. Hold wand 15 inches above beam. Balance eraser on head, walk backward stepping over the wand.

48. Hold wand 15 inches above beam. Balance eraser on head, walk sideward right, stepping over wand.

49. Hold wand 15 inches above beam. Balance eraser on head, walk sideward left, stepping over wand.

50. Hold wand 3 feet high. Walk forward, hands on hips, and pass under the wand.

51. Hold wand 3 feet high. Walk backward, hands on hips, and pass under the wand.

52. Fold a piece of paper at the right angle so it will stand on the beam at the middle. Walk to paper, kneel, pick it up with the teeth, rise and walk to end of beam.

ACTIVITIES FOR BALANCE BEAM (continued)

53. Place paper as in 52, walk out to it, do a left side support, pick up paper with the teeth and walk to end of beam.

54. Place paper as in 52, walk out to it, do a right side support, pick up paper with teeth and walk to end of beam.

55. Hop to middle of beam on left foot. Turn around on same foot and hop backwards to the end of the beam.

56. Hop to middle of beam on right foot. Turn around on same foot and hop backwards to the end of the beam.

57. Walk beam forward, eyes closed.

58. Walk beam sideward, eyes closed.

59. Walk beam backward, eyes closed.

60. Stand on beam, feet side by side, eyes closed and record number of seconds balance is maintained.

61. Stand on beam, one foot in advance of the other, eyes closed and record number of seconds balance is maintained.

62. Stand on right foot, eyes closed and record number of seconds balance is maintained.

63. Stand on left foot,eyes closed and record number of seconds balance is maintained.

64. Partners start at opposite ends, walk to middle, pass each other and continue to end of beam.

65. Place hands on beam, have partner hold legs (as in wheelbarrow race) and walk to end of beam.

66. Same as 65 but partner walks with his feet on the beam, instead of the ground,

67. "Cat Walk" on beam, walk on "all fours" (hands and feet on beam).

BALLS

INSTRUCTIONAL PROCEDURES

1. Throwing and catching skills involve much tactile-visual coordination. Children differ greatly in the amount of skill they possess; therefore, always start each lesson with the basic skills and progress to more difficult stunts to challenge all students.

2. Throwing and catching involve many intricate elements. Some of the more important are:

   a. Handle the ball with the fingertips.

   b. Create a soft landing for the ball by "giving" with the hands. This is accomplished by having the hands go out after the ball and then recoiling back toward the body as the ball is caught.

   c. Keep the "eyes on the ball" at all times when catching and on the target when throwing.

   d. Remember the opposition rule: when throwing with the right hand, the left body side and leg should face and stride toward the target.

   e. Follow through with the hands and arms with every throw.

3. When throwing to a partner, the throw should reach the partner chest high.

4. When students are practicing throwing and catching individually, they may throw the ball up in the air to themselves. They can increase the difficulty of the throw by increasing the height to which they throw it.

5. In general, it is more difficult for beginning students to throw a ball to a partner than to toss the ball to themselves.

6. Many of the activities presented are very difficult and will add a challenge to even the most skilled. Each lesson should contain a balance between activities all students can perform and those activities that are a challenge for each student.

7. The smaller the ball,the more difficult it is for the beginner to handle. The 8 ½" playground ball seems to be the optimum size ball for the novice.

8. Be sure children perform all activities with both sides of their bodies. For instance, if they are throwing right handed, they should switch and devote the same amount of time to the left hand. This will insure development of both sides of the body.

ACTIVITIES

Individual Tossing

1. Toss overhead and catch.

2. Toss overhead, turn around and catch.

3. Toss overhead, touch the floor and catch.
4. Toss overhead from side to side.
5. Toss overhead and clap hands one or more times.
6. Toss overhead and while the ball is in the air perform a combination of the following: heel clicks, crouches, clap hands, turns, touch floor, etc.
7. Toss from hands behind back overhead and catch in front.
8. Toss overhead, catch behind back with hands.
9. Toss overhead and catch from a supine position on the floor.
10. Toss the ball as high as possible without touching the ceiling. This is a good activity to develop a "touch" and "feel" of the ball.
11. From a standing position, throw ball into the air, sit or lie down quickly and catch.
12. From a sitting or supine position, throw ball into the air, stand up and catch.
13. Toss the ball between the legs and around the body.
14. Toss the ball against the wall and catch. One may also volley against the wall, and practice throwing and catching using the wall.

Individual Bouncing

1. Bounce and catch with both hands.
2. Bounce continuously with both hands.
3. Bounce continuously with one hand.
4. Bounce continuously by bouncing alternately with one hand and then the other. Alternate hands while bouncing.
5. Vary the height of the bounce from very high to very low and close to the floor.
6. Bounce the ball; between bounces clap hands, turn or change body positions. Perform stunt between bounces.
7. Bounce ball between and around legs.
8. Bounce ball to music.

Bowling and Rolling

These activities may be performed toward a wall or with a partner.

1. Roll the ball with both hands.
2. In bowling fashion, roll the ball from each side of the body. If rolling the ball from the right side of the body, the right hand supplies the force to the ball and the left hand serves to guide the ball.
3. Bowl at targets such as Indian clubs, bowling pins, between legs of a partner, and rubber traffic cones.
4. Bowl and apply spin to the ball to the right or left. This requires putting one hand on top of the ball and one hand beneath the ball and quickly reversing hand positions as they release the ball.
5. Challenge can be added to the bowling activities by increasing the distance from the targets or partner and by adding obstacles between the target and the thrower.

Partner Activities

1. Throw the ball back and forth using the chest, overhead and bounce passes. Start a small distance apart and then increase the distance as the student's proficiency increases.
2. Throw the ball at various levels to challenge the catcher.
3. Throw to a moving partner. Encourage the children not to spread too far apart when beginning.
4. Throw and catch from various positions. It adds much challenge to the activities when children can't move to catch the ball.
5. Throw and catch over a volleyball net.
6. Use various formations with a small group such as:
   a. Circle
   b. Star
   c. Square
   d. Moving formations. Have the children move in formation and play catch.
7. Play catch with more than one ball while in formation.
8. Various relays can be utilized to develop these skills such as:
   a. Dribble to end of gym, throw at a target, retrieve ball and run back in line.
   b. Dribble to the end of the gym, turn and throw the ball back to partner, etc.

BASKETBALL

INSTRUCTIONAL PROCEDURES

1. Emphasis in the basketball unit should be placed on developing the skills necessary to allow the individual to participate in the sport during junior high, high school and later life. There is very little value in playing regulation basketball with elementary school children.

2. Limit the basketball unit to third, fourth and fifth grades. Some of the drills can be used at the primary level, however.

3. Many basketball skills do not mandate the use of basketballs. Other balls such as volley, soccer, and playground can be used successfully.

4. Concentrate on skill development through the use of many drills.

5. If possible, baskets should be lowered to nine feet in order that children can develop the proper "shooting touch" rather than throwing the ball at the basket. Children can also practice shooting at the basket. Children can also practice shooting at waste paper baskets to develop this "touch."

6. Use as many balls as possible in developing drills. The more balls used, the more time the children are handling a ball.

7. Be sure that all skills are performed with both sides of the body. It is important that children learn to dribble, pass and shoot with both hands.

SKILLS

The basic skills in basketball to be covered in the elementary school class program in physical education can be divided into passing, catching, shooting, dribbling, and game skills.

Passing

1. Chest or Two-Hand Push Pass. The feet may be in an even position or one may be slightly ahead of the other. The ball is held at chest level with the fingers spread slightly above the center of the ball. The elbows are comfortably bent and the delivery is made with a snap of the wrists. As the arms are extended, the fingers and wrists release the ball. A step is taken in the direction of the throw, or the weight shifts from rear to front foot.

2. Bounce Pass. Either of the previous two passes described can be adapted to make a bounce pass. The object is to throw the ball to a teammate on first bounce so the ball comes up to the outstretched hands. It should rebound waist high by hitting the floor four to five feet from the receiver. Do not bounce the ball at the receiver's feet.

3. Underhand Pass. For the two-hand underhand pass, the ball should be in both hands held near one hip with the elbows bent. The delivery is made with a snap of the wrists and follow-through with the elbows. A step is taken in the direction of the throw.

   For the one-hand underhand pass, the ball is brought back with both hands (one in front and the propelling hand behind) and thrown like an underhand toss in softball.

4. Two-Hand Overhead Pass. This pass is used when there is a height advantage. Player stands in short stride position (one foot slightly ahead of the other). The ball is held overhead with both hands with the fingers slightly back of the ball. The action is mostly in the wrist and fingers. The ball should go on a level path and be received high.

Catching

A player should move to meet a basketball when catching it. The fingers should be relaxed and spread. To receive a high pass, the thumbs are together, and the little fingers meet for one caught low. For passes received at waist level, the hands are in a parallel position. A little "give" with the hands and arms to absorb the recoil is important.

Dribbling

The wrist and hand furnish most of the force for the dribble. The dribble is a push with the partially cupped hand. The hand should "feel" the ball coming back up just before pushing for the next dribble. The ball should not be batted.

Shooting

Children should start with the two-hand set shot. Later, they can be introduced to the more popular one-hand variety.

1. Push Shot. The feet may be together or one foot ahead with the knees slightly bent. The hands are placed behind the ball and a little to the side. The wrist action should start when the ball is at eye level. There should be good follow-through.

2. Lay-Up Shot. From the right side, the shot should be timed so that it can be made taking off the left foot. Carry the ball in both hands until just before shooting. Aim at a spot on the backboard, shooting with the fingertips, arm extended. The shooting hand should be behind, not under, the ball.

3. One-Hand Push Shot. The shot begins much like the one-hand push pass except the ball is aimed above the basket. The ball is held in front of the body in front of the right shoulder. Dip the right hand slightly and put plenty of wrist and finger flick into the shot.

Defense

The player, with his knees slightly bent and the feet comfortably spread, should face his opponent. The weight should be evenly distributed on both feet to allow for movement in any direction. A defensive player should stand about three feet from his opponent and wave one hand to distract or block passes and shots. Movement sidewards is down with a sliding motion. A defensive player should be loose and able to move quickly, so as not to be caught flatfooted.

Stopping

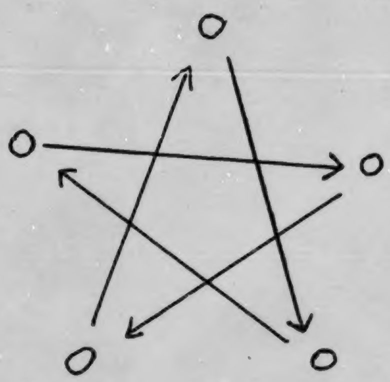
To stop quickly, the weight of the body should be dropped to lower the center of gravity and the feet applied as brakes. In the parallel stop, the body turns sideward and the feet act together as brakes. The stride stop comes from a forward movement and is done in a one-two count. The stopping begins with one foot hitting the ground with braking action and the other is firmly planted ahead on the second count. The knees are bent and the body center of gravity is lowered. From a stride stop, the movement can become a pivot by picking up the front foot and carrying it to the rear and at the same time fading to the rear.

DRILLS

With so many different skills which can be put into various combinations, the possibilities of basketball drills are endless. Some of the more common drills are given.

Passing and Catching

Many standard skill formations can be used, particularly the two-line, circle, circle and leader, line and leader, shuttle turnback, and the regular shuttle. With only five players in a circle formation, a star drill is particularly effective. Players pass to every other player and the path of the ball in a full round forms a star.



The circle formations can also be used in motion. This will give children practice throwing to a moving target.

Dribbling

Dribbling drills feature moving to a point and back and also weaving in and around objects. The shuttle formation makes an excellent drill for dribbling.

Shuttle Dribbling Drill

Formation: Shuttle
Players: 6 to 8
Supplies: Basketball

Shuttle Dribbling Drill (continued)

Player from one line dribbles up to the other line, passes or hands the ball, and then continues to the back of that line. The next player dribbles the ball back to the starting point.

File Dribbling and Shooting Drill

Formation: File
Players: 4 to 8
Supplies: Basketball

Dribble down to a line and back. Player can dribble right-handed going down and left-handed coming back. A wastebasket can be placed at the end of the gym. Students dribble down to a stopping line, shoot at the basket, and dribble back.

Dribble and Pivot Drill

Formation: File
Players: 4 to 8
Supplies: Basketball

The player at the head of the line dribbles forward to a prescribed point, stops, pivots to face the file, and passes to the next player who repeats. First player goes to the end of his file.

Figure Eight Drill

Formation: File
Players: 5 to 8
Supplies: Basketball, 3 obstacles (chairs, Indian clubs, etc.)

Players dribble in and around the obstacles. Be sure that the player changes dribbling hands each time so that his body is between the ball and the obstacle which represents an opponent.

Variation: Have the dribbler circle each obstacle once and go to the next, which he circles in the other direction, using the other hand for dribbling.

Shooting

Shooting drills should be practiced both from a stationary and from a moving position.

Lay-Up Drill

Formation: Double file
Players: 6 to 16
Supplies: Basketball

Lay-Up Drill (continued)

One file retrieves the ball and passes to the player coming in for a lay-up shot. Players change to the end of the other file each time. The drill can also be varied by the retrieving team passing the ball back to the head of the other file, from which point the player dribbles in for the shot. Change sides and approach the basket from the other side.

File and Leader

Formation: File and leader
Players: 6 to 8
Supplies: Basketball

The player at the head of the line passes the ball to the leader and then runs by him on either side receiving a return pass for a lay-up shot. He stops at a point in front or to the side of the leader and receives a return pass for a set shot.

Set Shot Formation

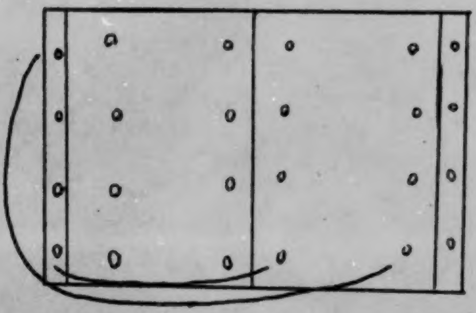
Formation: Semicircle and leader
Players: 4 to 8
Supplies: Basketball

Players scatter in a semicircle with the leader acting as the retriever. He passes to each player in succession who takes his shot. Players should start from a close distance and work back. Two, and even three, squads can practice on one basket. Rotate shooting areas after a period of practice. Each child should have a chance at the leader's position.

ACTIVITIES

End Ball

Players on each team are divided into three groups: forwards, guards, and end men. The object is for a forward to throw successfully to one of his end zone players.



Playing Area: A court 20 by 40 feet is divided in half by a center line. End zones are marked 3 feet wide, completely across the court at each end.

End Ball (continued)

Players: 9 - 12 on each team.

Supplies: Basketball or ten-inch rubber playground ball.

The players from each team are positioned as follows. The end zone players take a position in one of the end zones. Their forwards and guards then occupy the half of the court farthest from this end zone. The forwards are near the center line, and the guards are back near the end zone of that half.

The ball is put in play with a center jump between the two tallest opposite forwards. When a team gets the ball, the forwards try to throw over the heads of the opposing team to an end zone player. To score, the ball must be caught by an end zone player with both feet inside the zone. No dribbling or moving with the ball is permitted by any player.

Fouls. Fouls result in loss of the ball to the other team. Play continues immediately. Fouls are:

1. Hold a ball more than five seconds
2. Step over the end line or step over the center line into the opponents' territory
3. To walk (travel) with the ball
4. To push or hold another player

Out of Bounds: The ball belongs to the team that did not cause it to go out of bounds. The nearest player retrieves the ball out at the sideline and returns it to the guard of the proper team.

Teaching Suggestions: Encourage fast, accurate passing. Players in the end zones must practice jumping high to catch and still land with both feet inside the end zone area.

A system of rotation is desirable. Each time a score is made, players on that team can rotate one person (see diagram on preceding page).

Variations:
1. A game which carries the progression one step farther is Free Throw End Ball. The end zone player scores 1 point when he catches the ball in keeping with the rules. He is allotted 1 free throw which gives him the chance to score an additional point.
2. Corner Ball. This differs from End Ball only in that the scoring zone is located in the corners. A 3 x 3 ft. square is drawn in each corner which imposes the limitation that only two players from each team are in position to receive the ball, 1 in each corner on the respective end of the playing area. Otherwise, the play is the same as in End Ball.

Birdie in the Cage

Formation: Circle with one player in the center
Players: 8 to 15
Supplies: Soccer ball, basketball, volleyball

Birdie in the Cage (continued)

The object of the game is for the center player to try to touch the ball. The ball is passed from player to player in the circle, and the center player attempts to touch the ball on one of these passes. The player who threw the ball that was touched takes the place in the center. Also, in case of a bad pass resulting in the ball leaving the circle area, the player whose fault caused the error changes to the center of the ring.

Teaching Suggestions: The ball should move promptly and rapidly. Passes should not be allowed to a neighboring player. If there is difficulty in touching the ball, a second center player may join the first.

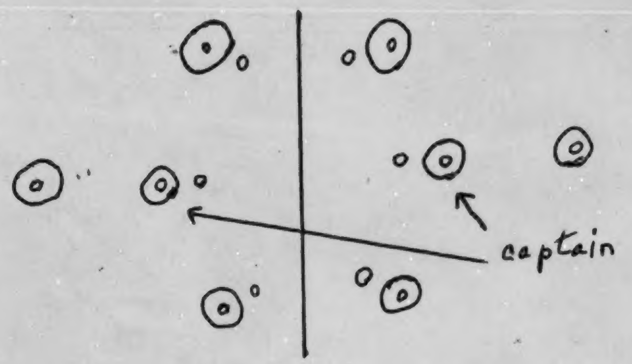
Play can be limited to a type of pass as bounce, two-hand, etc.

Captain Ball

A team is composed of a captain, three forwards, and three guards. The guards throw the ball into the forwards who attempt to throw the ball to their captain.

Playing Area: 20 by 40 feet. Three two-foot circles are laid out in the shape of a triangle with a fourth circle (for the captain) in the center of the triangle.

Players: 7 on each side
Supplies: Basketball



The captain and the three forwards are each assigned to respective circles and must always keep one foot inside the circle. Guarding these four circle players are three guards.

The game is started by a jump at the center line by two guards from opposing teams. The guards can rove in their half of the court but must not enter the circles of the opposing players. The ball is put in play by a center jump after each score.

As soon as a guard gets the ball, he throws it to one of his forwards who must maneuver to be open. The forward now tries to throw it to the other forwards or into the captain. Scoring is as follows:

2 points - all three forwards handle the ball, and it is then passed to the captain.
1 point - the ball is passed to the captain but has not been handled by all forwards.

Fouls:
1. Stepping over center line, or stepping into circle by guard
2. Traveling, running, or kicking the ball

Penalty: Free throw. Ball is given to one of the forwards who is unguarded and gets a throw to the guarded captain. If successful, scores one point. If not successful, ball is in play.

Out of Bounds: As in basketball. Ball is awarded to the team (guard) which did not cause the ball to go out.

Out of Circle: If a forward or captain catches a ball with both feet out of his circle, the ball is taken out of bounds by the opposing guard.

Teaching Suggestions:
1. The size of the circle should be determined by the abilities of the players.
2. Teach short and accurate passing. Teach faking with the eyes. Bounce passes work well when mixed with high passes. For the latter pass, the circle players can learn to jump.
3. Rotate the turns at center jump among the guards.
4. Use hoops or circular pieces of plywood for the circles.

Variation: Play with four guards instead of three. This makes it more difficult for the forwards to move the ball.

Captain Basketball

Captain Basketball is nearer to the game of basketball than Captain Ball. Captain Ball has limited movement of the forwards because of the circle restrictions. Captain Basketball brings in more natural passing and guarding situations, similar to those found in the basketball scrimmage.

Playing Area: Basketball court with center line. A captain's area is laid out by drawing a line between the two foul restraining lines four feet out from the end line. The captain must keep one foot in this area.

Players: 6 or 8 players on each team
Supplies: Basketball

The game is played much the same as basketball. A throw by one of the forwards into the captain scores two points. A free throw scores one point.

A team normally is composed of three forwards, one captain, and four guards. The captain must keep one foot in his area under the basket.

The game is started with a jump ball, after which the players advance the ball as in basketball. However, none may cross the center line. Thus, the guards must bring the ball up to the center line and throw it to one of their forwards. The forwards maneuver and attempt to pass successfully into the captain.

Captain Basketball (continued)

Fouls: As in basketball. Stepping over the center line or a guard stepping into the captain's area draws a free throw.

Free Throw: The ball is given to a forward at the free throw line. He is unguarded and has five seconds to pass successfully to his captain, who is guarded by one player. The ball is in play if the free throw is unsuccessful.

Teaching Suggestions:
1. The game provides a good opportunity to learn both rules and techniques of basketball.
2. While players are required to remain in their own half of the court, they should be taught to move freely in that area.
3. Stress short, quick passes, as long passes are not effective.
4. Stress proper guarding techniques.
5. If only 6 play on each team, the team has 3 guards, 2 forwards and the captain.

Twenty-One

Playing Area: One end of a basketball court
Players: 3 to 8 in each game, with a number of games played on one end of the floor. Players are in file formation.
Supplies: Basketball

Each child is permitted a long shot (from a specified distance) and a follow-up shot. The long shot if made counts two points and the short shot one. The follow-up shot must be made from the spot the ball is recovered from the first shot. The normal one-two step rhythm is permitted on the short shot from the place the ball was recovered.

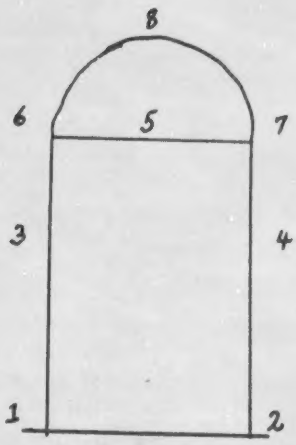
The first player scoring a total of 21 is the winner. If the ball misses the backboard and basket altogether on the first shot, the second shot must be taken from the corner.

Variations:
1. For a simpler game, allow dribbling before the second shot.
2. A player continues to shoot as long as he makes every shot. This means if he makes both the long and short shot, he goes back out to the original position for a third shot. All made shots count, and he continues until he misses.
3. The game works very well as team competition with each player contributing his total to the team score.
4. Various combinations and types of shots may be used.

Around the Key

Playing Area: One end of a basketball floor
Players: 3 to 8 players
Supplies: Basketball

Around the Key (continued)



Spots are arranged for shooting as indicated in the diagram. A player begins at the first spot and continues to shoot as long as he makes the shot. When he misses, he has two choices. The first is to wait for his next turn and continue from the place he missed. The second is to "risk it," which means that he gets another shot from where he missed. If he makes this, he continues. If he misses, he starts over from the beginning on his next turn. The winner is the one who completes the key first or who has made the farthest progress.

In the beginning, it is well to give each child two shots from each spot.

Variations:

1. Each child shoots from each spot until he makes the basket. A limit of three shots from any one spot should be made. The child finishing the round of nine spots with the lowest number is the winner.

2. The order of the spots can be changed. A player can start on one side of the key and continue back along the line, around the free throw circle, and back down the other side.

BEAN BAGS

INSTRUCTIONAL PROCEDURES

1. Throwing and catching skills involve much tactile-visual coordination. Children differ greatly in the amount of skill they possess; therefore, always start each lesson with the basic skills and progress to more difficult stunts to challenge all students.

2. Throwing and catching involve many intricate elements. Some of the important ones are:

   a. Handle the bean bag with the fingertips.

   b. Create a soft landing for the bean bag by "giving" with the hands. This is accomplished by having the hands go out after the bean bag and then recoiling back toward the body as the bean bag is caught.

   c. Keep the "eyes on the bean bag" at all times when catching and on the target when throwing.

   d. Remember the opposition rule: When throwing with the right hand, the left body side and leg should face and stride toward the target.

   e. Follow through with the hands and arms with every throw.

3. When throwing to a partner the throw should be chest high.

4. When students are practicing throwing and catching individually, they may throw the bean bag up in the air to themselves. They can increase the difficulty of the throw by increasing the height to which they throw it.

5. In general, it is more difficult for beginning students to throw a bean bag to a partner than to toss the bean bag to themselves.

6. Many of the activities presented are very difficult and will add a challenge to even the most skilled. Each lesson should contain a balance between activities all students can perform and those activities that are a challenge for each student.

7. Be sure children perform all activities with both sides of their bodies. For instance, if they are throwing right handed, they should switch and devote the same amount of time to the left hand.

ACTIVITIES

Individual

1. Tossing Activities

   a. Toss upward and catch. One hand, both hands, back of hands. Attempt from a sitting and standing position.

   b. Toss overhead from one side to the other. Attempt from a sitting and standing position.

1. Tossing Activities (continued)
    - c. Toss overhead, turn and catch.
    - d. Toss upward, turn completely around and catch.
    - e. Toss upward, touch the floor and catch.
    - f. Toss upward, clap hands and catch.
    - g. Toss upward, clap hands behind back, catch.
    - h. Toss forward, run and catch.
    - i. Toss overhead, catch with hands behind back.
    - j. Toss from hands behind back overhead to front.
    - k. Toss around the body, under the leg, back hand behind the back, etc., and catch.
2. Feet Activities
    - a. Balance bean bag on instep; walk, hop.
    - b. Swing leg forward and back with bag balanced on instep.
    - c. Toss to self from toe, from knee, from heel.
    - d. Place bean bag between feet and jump several times.
    - e. Place bean bag between feet and toss to self.
    - f. Place bean bag on both feet and toss to self.
3. From a supine position on the floor, do the following:
    - a. Toss to self from various arm positions
    - b. Toss bag to self from toe, from both feet.
    - c. Using both feet, bring bean bag overhead and deposit back of head. Try bringing it up and deposit it to the side.
4. Balance the bean bag on your head:
    - a. Walk, run, skip, hop, jump without losing bag.
    - b. Sit down, get up; lie down, get up.

5. Toss bean bag forward:
    a. Toss from head to hands.
    b. Toss sideways and catch.
    c. Toss backward.
    d. Toss bean bag forward for distance from head.
6. From a standing position, throw bean bag into the air, sit down quickly and catch.
7. From sitting position, throw and stand up and catch. Repeat with a lying down sequence.
8. Try juggling with two bags. Try with three bags.

Partner

1. Toss back and forth using different types of throws - right hand, left hand, under leg, around the back, etc. Center as in football.
2. Toss to partner with feet, toe, both feet (on top and held between).
3. Toss with bean bag balanced on elbow, head, knee.
4. Use two bags at a time. Each with a bag, throw back and forth at the same time.
    a. Try tossing both bags at the same time, using various means of throwing.
    b. Try keeping three bags moving between two people.
5. Stand back to back with partner, four to five feet apart. Toss overhead and catch.
6. Toss out in various directions so as to make partner move and catch.
7. With one partner standing still, have the other partner run around him in a circle tossing the bag back and forth between them.
8. Have partners sit tailor (cross-legged) fashion about 10 feet apart. Throw and catch with various styles. Toss from other sitting positions with the bag balanced on the toes or instep.

INSTRUCTIONAL PROCEDURES

. Even though most exercises are performed in a definite rhythm or to a cadence count, the first time or two that each exercise is performed it should be done slowly and in good form.

2. If maximum benefits are to be derived from performing exercises, correct form should always be the goal. This is particularly true for exercises of the stretching type.

3. Six to ten different exercises should be included in a complete exercise routine. To achieve an all-around development of the body, one or more exercises from each of the following four categories should be selected to fill out the routine.

4. The exercises should be placed into the routine in a sequence that causes the various parts of the body to be exercised in turn. For example, if one exercise employs the arms, the next exercise should exercise the legs.

5. As a general guide for establishing the initial exercise load in beginning an exercise routine, it is recommended that each exercise be performed five or six times. Ultimately, a maximum of 14 to 20 repetitions for each exercise should be expected.

6. The teacher or student should systematically increase the stress imposed by the exercise program by utilizing the overload principle which states: "When the body is regularly stimulated by a greater-than-normal exercise load, it responds by demonstrating an increased capacity to perform physical work." This principle may be utilized in one or more of the following ways:

   a. By increasing the speed with which each exercise is performed.

   b. By increasing the number of repetitions of each exercise.

   c. By taking a decreased period of rest between each exercise.

7. To start the class together for a given exercise, the following steps are suggested:

   a. Describe the starting position and then ask the students to assume this position.

   b. A command such as "Ready - Exercise" should be given at approximately the same cadence as the exercise cadence.

   c. A count such as "1-2-3-4, 1-2-3-4" should now follow and the exercise is performed in unison.

   d. To stop the exercise group, slow down the count, change the voice inflection and say "1-2-and halt."

8. Exercises can be performed in a number of formations. Some suggested ideas are:

   a. Squad formation. At the start of the school year, divide the children into four permanent squads. The children can be told to move into open squad formation for exercising. The squads may be reorganized every 4 to 6 weeks.

8. b. Scatter formation. Ask the children to spread out and find as much room as possible to exercise.

   c. Staggered formation. Have the students form a single line and count off by fours. Ask the students to double their number and take that many steps forward.

9. The exercises in this unit are basic to all the exercise routines that may be used. The primary purpose of using different routines is to maintain the children's interest.

PRECAUTIONS IN GIVING EXERCISES

1. Some care needs to be taken in using exercises requiring a straight leg position with no bending at the knee joint such as in performing forward bending exercises. These activities tend to force the knee back in a hyperextended position which contributes to posture faults. Some stretching of the leg muscles is excellent for flexibility, but the knee joint should be relaxed slightly rather than forced back to a lock-kneed position.

2. Repeated deep knee bending exercises can be injurious to the knee joint. While an exercise or activity which demands an occasional deep knee bend causes little harm, an activity which calls for repeated full knee joint bending should not be done.

3. Sit-ups and related exercises which involve raising the upper body from a supine position while the lower body is fixed should be performed with the legs in a bent-knee position and the feet flat on the floor. These exercises are performed primarily to strengthen the abdominal muscles. By lifting the knees to a bent-knee position, the tension is taken from the back muscles to the abdominal muscles. This prevents overdevelopment, which can increase the lower back curvature and cause postural problems.

EXERCISE ROUTINES

It is necessary to change the developmental or fitness part of the lesson at least every three to four weeks to maintain the student's interest. Lack of motivation and a negative attitude toward exercising will occur if the same methodical routine is used throughout the year. The following routines use the same exercises found in the exercise unit but are different methods of presenting them with the purpose of creating interest.

INSTRUCTIONAL PROCEDURES

Teacher-Leader Exercises

The instructor leads the class throughout the exercise routine. The instructor will start and stop the activity and determine the exercises. This is usually the best method to use when giving the class new exercises or a new routine.

Student-Leader Exercises

When the class has learned the routine and exercises, it is appropriate to have students lead the exercises. The student-leader can be given varying degrees of responsibility ranging from leading a teacher-determined exercise to leading and determining the complete routing for the class. The latter phase should be a goal the teacher would like her class to achieve.

Exercises that are student led are valuable for the following reasons:

1. They allow the student a chance to be a leader. The teacher should insure every child an opportunity to lead.
2. They release the teacher from the responsibility of leading and allow him to mix with the class to encourage and help those children who need such reinforcement. It also allows the teacher to praise the class on an individual basis.

Squad Captain Exercises

The class is usually divided into four squads and a captain is in charge of each. The captain takes his squad to a portion of the gym and leads them through a routine, with the only stipulation being that the squad must keep moving at all times in a slow trot except while performing an exercise.

Exercises to Music

Various exercises are selected that can be performed rhythmically to music. Two sources of music can be used: 1) professionally prepared records that give commands plus the music, and 2) tapes prepared by the instructor which give the command, exercise, and music. The advantage of the tapes lies in the fact that the instructor's voice and a specific routine can be used. Popular music with which the children can readily identify also makes the tape appealing to the children.

Continuity Drills

The name of this routine implies the action. There are no rest periods given. The class jumps rope until the teacher or leader commands "Down". The students simultaneously drop into exercise position, i.e., push-up or sit-up position. The exercises should be able to be performed to a two-count cadence so that when the instructor commands "Ready," the students will exercise and reply in unison "One - Two." As soon as the required number of repetitions are performed, the students resume rope jumping. Quick changes should be encouraged. Progression is achieved by increasing the length of the jump rope sessions between exercises and the number of repetitions of each exercise.

A good starting point in continuity drills is four exercises interspersed with 20-second rope jumping periods.

ACTIVITIES

Circuit Training

Circuit training is the name applied to a group of exercises. The exercises are conducted at various locations, called stations. The performer exercises at a given station for a designated period of time and then proceeds to the next station. He continues until he has passed through all of the stations one or more times, as required.

The exercises for the circuit should be selected and arranged so that the efforts required of one part of the body are changed alternately from an active to a relatively passive phase as the performer works his way around the circuit.

Progression and an increased workload (overload) can be produced by 1) increasing the number of stations in the circuit, 2) increasing the number of repetitions at each station in the circuit, 3) increasing the number of times the circuit is completed, or 4) so increasing the speed of performance at each station that the total time required to complete the circuit is decreased.

Procedures for Organizing Circuit Training:

1. In general, a fixed time limit at each station seems to offer the best plan for circuit training at the elementary level. A suggested progressive time schedule to be used as a guide for timing the circuit is as follows:

Introduction:	15 seconds at each station
1st two weeks:	20 seconds at each station
2nd two weeks:	25 seconds at each station
After four weeks:	30 seconds at each station

2. Allow a 10-second interval for children to rotate from one station to the next.
3. Children need to be challenged and encouraged to "push" themselves.
4. Changing exercises every two or three weeks will help maintain the children's interest.

5. The major disadvantage of circuit training is that it becomes boring if it is used for an extended period (more than eight weeks).

6. Selection of exercises can be accomplished by selecting at least one or two exercises from each of the four groups listed below. Select an activity from each group and place them in consecutive order to insure proper circuit organization.

GROUP I

Windmill
Twist and Bend
Back Stretcher
Body Bender
Bend and Squat
Bear Hug
Toe Toucher
Trunk Twister
Rope Jumping

GROUP II

Squat Thrust
Wing Stretcher
Push-Ups
Reclining Pull-Ups
Bouncing Ball
Arm Circling
Crab Kicking
Treadmill

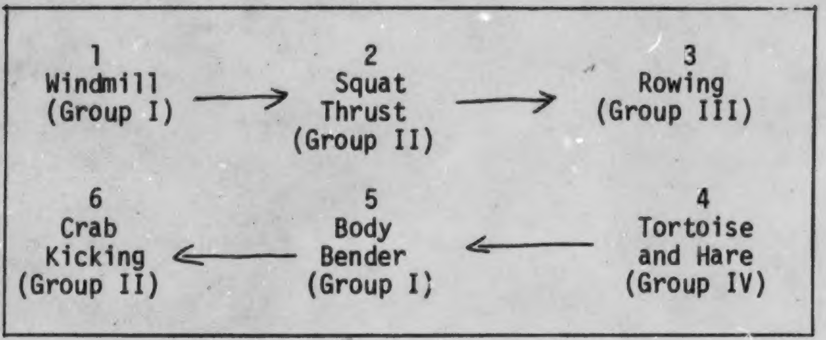
GROUP III

Squat Thrust
Rowing
Snap and Twist
Body Twist
Leg Raiser
Half Curl-Up
Curl-Up
Leg Extension
"V" Seat

GROUP IV

Jumping Jack
Tortoise and Hare
Band and Squat
Side Flex
Squat Thrust
Treadmill

7. Six stations are sufficient for first and second graders. Use eight stations for third, fourth and fifth graders. The following are suggested circuits:



1 Rope Jumping (Group I)	2 Push-Ups (Group II)	3 Body Twist (Group III)	4 Jumping Jack (Group IV)
8 Bend and Squat (Group IV)	7 Rowing (Group III)	6 Squat Thrusts (Group II)	5 Body Bender (Group I)

Astronaut Drills

Formation. These activities are conducted with the class formed in a circle, pupils spaced approximately six feet apart.

Procedure. Students walk around the circle at a slow pace, maintaining the circle formation. The teacher or leader stands in the center of the circle and calls the name of an activity or exercise. Immediately each child performs the exercise or activity. Activities (see below) should be performed while moving around the circle. When the leader commands "Walk," the student ceases the activity and walks around the circle. To perform an exercise, the leader commands "Freeze," upon which the students face the center of the circle in the attention position. Any of the exercises (see below) may then be performed. The time between activities should vary with the nature of the activity and/or exercise as well as the condition and age of the pupils.

After pupils have learned the activities and exercises, the drill may be conducted without commands by having the students follow the leader as he changes from one activity to another.

Activities. Perform the activity for 8-15 seconds.

Command	Movement
1. All fours forward	Face down, on hands and feet; walk forward
2. All fours backward	Face down, on hands and feet; walk backward
3. All fours sideways	Face down, on hands and feet; walk sideways
4. Bear Walk	Bend forward and touch the ground with both hands. Travel forward slowly by moving the hand and foot on the same side together; that is, the right hand and foot are moved together and then the left hand and foot. Make slow, deliberate movements.

ACTIVITIES FOR EXERCISE ROUTINES (continued)

5.	Leap Frog	A back is formed by one student who bends over, resting his hands either on the floor or on his knees. The jumper, with a running start, must lay his hands flat on the "back" at the shoulders and vault over him. The take-off jump must be made with both feet. At the height of the jump, the chest and head must be held erect. Stress the legs to be spread while clearing the "back" and emphasize good landing form.
6.	Gorilla Walk	Bend knees slightly and carry the trunk forward. Arms hang at the side. As the child walks forward, he should touch his fingers to the ground at each step.
7.	Crouch Run	Lean forward at the waist until the trunk is parallel with the ground. Retain this position and run slowly.
8.	Straddle Run	Run forward, leaping obliquely to the right as the right foot advances. leaping obliquely to the left as the left foot advances.
9.	Knees Raised, Run	Run forward or backward, raising the knees as high as possible on each step. Pump arms vigorously.
10.	One leg, Hop	Travel forward by hopping on the left foot. Take long steps. Change to right foot and repeat.

Exercises. Choose at least one from each group.

Group I

Windmill
Twist and Bend
Back Stretcher
Body Bender
Bend and Squat
Bear Hug
Toe Toucher
Trunk Twister
Rope Jumping

Group II

Squat Thrust
Wing Stretcher
Push-Ups
Reclining Pull-Ups
Bouncing Ball
Arm Circling
Crab Kicking
Treadmill

Group III

Squat Thrust
Rowing
Snap and Twist
Body Twist
Leg Raiser
Half Curl-Up
Curl-Up
Leg Extension
"V" Seat

Group IV

Jumping Jack
Tortoise and Hare
Bend and Squat
Side Flex
Squat Thrust
Treadmill

Sample Program for Astronaut Drills

	Command	Movement
1.	Walk	Perform arm circles while walking
2.	All fours, forward	10 seconds
3.	Freeze; Push-Ups	12 repetitions
4.	Bear Walk	10 seconds
5.	Freeze; Curl-Ups	12 repetitions
6.	Crouch Run	15 seconds
7.	Freeze; Twist and Bend	15 repetitions
8.	One Leg, Hop	7 seconds on each leg
9.	Freeze; Squat Thrust	10 repetitions

Grass Drills

Grass drills are strenuous. They are performed in quick succession and at top speed. Consequently, they are performed for short periods of time. These drills should be preceded with general warm-up activities and fundamental exercises. Progression is gained by gradually increasing the length of time devoted to the grass drills as physical condition improves. The grass drills are executed in place. Insist on top speed performance.

Grass drills involve moving rapidly from one to another of the three basic positions:

1. Go. Running in place at top speed on the toes and balls of the feet, knees raised high, arms pumping, body bent slightly forward at the waist.
2. Front. Prone position, palms flat on the ground directly under the shoulders, legs extended and together. Tell the children to touch the floor with their noses, then resume the "Go" position.
3. Back. Supine position (flat on back), arms extended alongside the body with palms down, legs together and straight. Tell the children to touch the floor with the back of their heads before resuming the "Go" position.

The drill is conducted by giving the commands "Go," "Front," and "Back," changing the sequence continuously. Allow enough time between commands for students to assume proper position.

The following activities can be used to add variety to the drill:

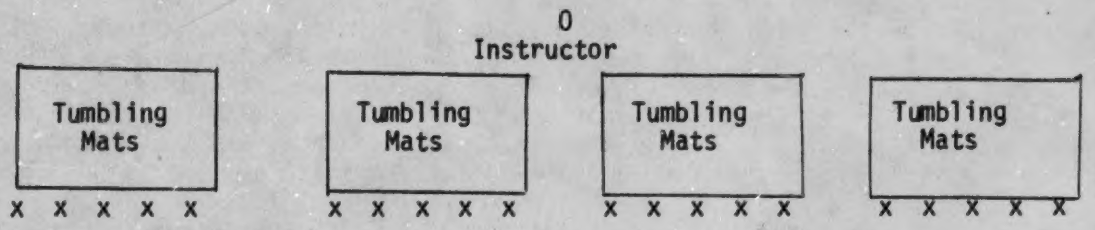
	Command	Movement
1.	Bicycle on Back	Student assumes supine position, moves legs overhead and braces hips up with arms and hands. Move legs as if pedaling a bicycle.

2. Move left, right, forward and back	While standing, move in the direction the leader moves or commands.
3. Treadmill	Pupil assumes push-up position except that one leg is brought forward so that the knee is under the chest. Reverse position of the feet, bringing the other leg forward. The exercise is continued rhythmically with feet alternating.
4. Rope Jumping	Substitute rope jumping for running in place while standing.
5. Arm Isometrics	A series of isometric exercises may be performed while running in place.

6. Various exercises such as push-ups and sit-ups can be performed from the "Front" and "Back" positions.

Wave Motion Routine

This routine is performed on tumbling mats with the children standing in single rank formation facing the mat. (See the diagram below.) The effect the teacher is trying to achieve is the "wave effect." This effect is similar to the situation where dominoes are lined up in a row and pushing one domino causes all the rest to fall in a chain reaction. The teacher voices a command to perform an activity which starts at one end of the line and continues to the other end. The class must all look to the end of the line at which the activity starts and perform his activity immediately after the person next to him has performed. This is an efficient method of checking off activities in a tumbling unit.



The following suggested activities may be used:

1. Forward Breakdown. Student falls into a front-leaning position (push-up position) as the line proceeds in one direction and stands up as the line proceeds back to the beginning.

2. Reverse Breakfall. Same as above, except fall to a crab position.

3. Bridge. Student is in a supine position on the mat. On command the student bridges upon his head using his hands to help support him.

4. Push-Ups. Perform push-ups on command. Move down in one direction and up in the other direction.

5. Sit-Ups. Same as above except substitute sit-ups or curl-ups.

6. Frog Handstand. Move into a frog handstand on command. Squat down on the mat, placing the hands flat, fingers pointing forward, with the elbows inside and pressed against the inner part of the knees. Lean forward using the leverage of the elbows against the knees and balance on the hands. Hold for five seconds; return to position.

7. Forward Roll. Perform a forward roll on command. Stand facing the mat with the feet apart. Squat and place the hands on the mat, shoulder width apart with the elbows against the inside of the thighs. Tuck the chin to the chest and make a rounded back. A push-off with the hands and feet provides the force for the roll. The child should carry the weight on his hands with the elbows bearing the weight of the thighs. By keeping the elbows against the thighs and assuming weight there, the force of the roll is easily transferred to the rounded back. The child should try to roll forward to his feet. Later, try with the knees together and no weight on the elbows.

8. Backward Roll. Start with the back toward the mat in the same squat position as in the forward roll. Push off with the hands quickly, sit down, and start rolling over on the back. At the same time, bring the hands up over the shoulders, palms up, fingers pointed backward. Continue rolling backward with the knees close to the chest. The hands will now touch the mat at about the same time as the head. It is vitally important at this point to push hard with the hands to relieve the pressure on the head and neck. Continue to roll over the top of the head and push off the mat until ready to stand.

9. Any other activity suitable for this type of routine.

Obstacle Course

The obstacle course is a good fitness activity to use as a change when interest in fitness work is at a low ebb. It is adaptable to all ages, yields to many variations and can serve as a medium to apply skills already learned. It can be used as a test of general fitness if the children are timed as they proceed through the course. The course should be designed so that all children can accomplish the skills and activities involved or an equivalent of such. It should also be made to accommodate as many students at one time as possible.

The following procedures are useful in introducing the obstacle course:

1. The teacher or a student should demonstrate the pathway and activities involved.

2. Allow all students to go through the course at an easy pace the first time.

3. Allow a few minutes for the students to explore the various activities if they are new or have not been performed for a long period of time.

4. Run the children through the course and time them, if desired. It also works well to divide the class into squads and have squads compete against each other for time. It often is better to time a group rather than an individual, as it removes somewhat the thought of failing in front of the class.

Jogging

Jogging is the best conditioner of the cardio-vascular system. It is a good form of exercise to use when the class can be taken outdoors without coats. It is mandatory that the teacher accompany the class on jogging sessions around the neighborhood for the sake of safety and liability. Establish a system of control to be used while jogging. Some suggestions are:

1. Use hand signals to stop and start the class.
2. Appoint a person to follow up the rear. Under no conditions should this person allow a student to fall behind him. This will avoid losing stragglers.
3. The instructor or appointed leader should not allow anyone in front of him.
4. Encourage the class to spread out so that they will not kick and/or trip each other.

Brief Checkpoints for Jogging Form

1. Posture - stand up straight, head up, don't watch your feet.
2. Arms - bent slightly and held relaxed, should move back and forth in rhythm with feet.
3. Legs - lift from hips, relax ankles, don't overstride.
4. Breathing - mouth should be open and large breaths taken.

Above all, be relaxed.. Don't be afraid to rest.

Remember: Start jogging a short distance and gradually increase the distance covered and decrease the number and length of the rest periods. This avoids undue strain on your heart and body parts. One-fourth to one-half a mile is a good distance to start with and can be increased up to one and one-half miles.

When it is impossible for students to go outdoors, the teacher should have the class run laps around the gym, gradually increasing the number of laps. An alternate method is to have all the students line up on a starting line at one end of the gym and run toward the instructor on a whistle command. On following whistle commands the children quickly change directions and run back toward the direction they came from.

Animal Walks

Animal walks are appropriate for the primary grades as well as the upper grades. These stunts must be performed or continued for 5-7 minutes if they are to produce any overload or physical fitness benefits. The walks can be performed in a follow-the-leader routine, in squads or in a large circle formation. Another useful formation is to divide the class into two groups and have them form two parallel lines a certain distance apart. The specific distances will vary, however, generally speaking the following can be used as guidelines:

First Grade - - - - - - - - - 15 to 25 feet

Second Grade - - - - - - - - 20 to 30 feet

Third Grade - - - - - - - - - 25 to 35 feet

Fourth, fifth, sixth grade 35 to 45 feet

The animal walks are listed below.

1. Puppy Dog Run
2. Bear Walk
3. Rabbit Jump
4. Elephant Walk
5. Gorilla Walk
6. Lame Dog Walk
7. Cricket Walk
8. Seal Walk
9. Crab Walk
10. Frog Jump
11. Walrus Walk
12. Wicket Walk
13. Measuring Worm
14. Alligator
15. Leap Frog
16. Mule Kick
17. Double Lame Dog
18. Toe Tug Walk
19. Walrus Slap

Combatives

Combatives are contests between individuals or groups based primarily on strength. They are useful in developing strength and endurance and thus can be used in the developmental part of the total daily lesson. They are best suited for third, fourth and fifth grades. It is recommended that they not be used as a complete unit in themselves for an extended period, but rather as a one-day "change of pace" to stir up interest.

The following suggestions are helpful in organizing combative activities:

1. Define what constitutes a win.

2. Equate competition by body weight as closely as possible.

3. Develop a rotational system so that contestants will compete with a number of suitable opponents.

4. Provide an equal start for the contest.

5. Sportsmanship must be stressed as combatives often become hotly contested.

6. A quick whistle should end all activity and bring the class to attention.

Activities. The combatives are listed below.

1. Step on Toes
2. Knee Touch
3. Breakdown
4. Rooster Fight
5. Rooster Fight (Group Contest)
6. Shoulder Shove
7. Shoulder Shove (Group Contest)
8. Crab Fight
9. Wrist Pull
10. Catch and Pull
11. Back to Home Pull
12. Back to Back Push
13. Between Legs Wrist Pull
14. King of the Mat
15. Knee Wrestling
16. Indian Hand Wrestling
17. Indian Arm Wrestling
18. Indian Leg Wrestling
19. Shoulder Touch-Down
20. Tug-of-War Wrestling

HOOPS

INSTRUCTIONAL PROCEDURES

1. Each child should have a hoop.

2. Hoops are a noisy activity. The teacher might find it helpful to have the child lay the hoop on the floor when he is to listen.

3. Hoops can be a medium for creativity for children. Allow them some free time to explore their own ideas.

4. Allow the child an adequate amount of space in which to perform as hoops require much movement.

5. In activities which require children to jump through hoops, instruct the child holding the hoop to grasp it lightly so that if the performer hits the hoop it will not cause an awkward fall.

6. Hoops can serve as a "home" for various activities. For instance, the children might leave their hoop to gallop in all directions and then quickly return to their hoop upon command.

7. The size of the hoop is important. Smaller children need a smaller hoop. Sizes usually range from 18" to 24" in diameter.

8. Hoops make good targets. They can be made to stand by placing an individual mat through the hoop and over the base of it.

ACTIVITIES

1. Place the hoops on the floor to create various patterns. Have the children perform various locomotor movements in, out and between the hoops.

2. Hula Hoop using various body parts such as waist, neck, knees, arms and fingers.

    a. While Hula Hooping on the arms, try to change the hoop from one arm to the other.

    b. Legs. Skippers - Hula Hoop with one leg and jump the hoop with the other leg.

3. Move through a hoop held by a partner. Further challenge can be added by varying the height and angle of the hoop.

4. Jump rope with the hoop. Jump forward and backward.

5. Roll the hoop and run alongside it. Change directions when a command is given.

ACTIVITIES FOR HOOPS (continued)

6. Roll the hoop with a reverse spin to make it return to the thrower. The key to the reverse spin is to pull down (toward the floor) on the hoop as it is released.

7. Roll the hoop with a reverse spin and see how many times a partner can go through it.

8. Roll the hoop with a reverse spin and jump over the hoop and catch it as it returns.

9. Roll the hoop with a reverse spin onto the foot, kick it in the air, and catch it.

10. Many partner stunts can be performed such as:

    a. Play catch with a partner.

    b. Play catch with two or more hoops.

    c. Hula Hoop and attempt to change the hoops from one partner to another.

11. Use the hoops as an added challenge in combination with the benches, balance beams, etc.

JUMPING BOXES

INSTRUCTIONAL PROCEDURES

1. Stress landing lightly on the balls of the feet with the knees bent.
2. Mats should be used behind the boxes to cushion the shock of landing and to provide a surface for various rolls and activities.
3. Allow a period for children to show new activities and variations they have created.
4. If feasible, have a child demonstrate an unusual or unique movement or variation. Make use, whenever possible, of the creative ideas of children.
5. Generally, the maximum number assigned to one jumping box or activity unit with a series of boxes is 6 to 8 children.
6. Additional challenge may be incorporated into the activity by the use of hoops, wands, balls, etc.
7. Remind the children to "meet the ground" as softly as possible. They should attempt to manage their body so that they can regain their balance as soon as possible after landing.
8. The use of return activities where the child does a stunt or locomotor movement as he returns to his place in line adds to the activity and gives more opportunity for creative experiences. These activities should be something relatively simple and one which will not require supervision.

ACTIVITIES

Mounting

Use combinations of the following locomotor movements to get on the box:

1. Step
2. Jump
3. Hop
4. Leap

An example of the above activity might be to step on the box and jump off or hop on the box and leap off.

Dismounting

The following dismounts can be used to develop body control:

1. Jump off with a 1/4, 1/2 or full turn.
2. Jump off with different body shapes such as stretch, curl up into a ball, jackknife, etc.

ACTIVITIES FOR JUMPING BOXES (continued)

3. Jump over, under or through various objects.

4. Jump off followed by a forward or backward roll.

5. Change the above dismounts by substituting a hop or leap in place of the jump.

Approaches

The approach to the box can be varied by performing various movements such as:

1. Run
2. Gallop
3. Skip
4. Hop
5. Many animal walks such as Bear Walk, Crab Walk, etc.

Addition of Equipment

Use various pieces of equipment to enhance the box activities such as the following that are suggested:

1. Bean Bags - throw them up while dismounting or try to keep them on your head while mounting or dismounting the box.

2. Balls - try and dribble a playground ball while performing the box routine.

3. Hoops - jump through a stationary hoop held by another child while dismounting or use the hoop as a jump rope and see how many times the child can jump it while dismounting.

4. Wands - jump over or under the wand.

Combinations

Boxes can be arranged in a straight line or other patterns. The child does a different movement over each box as though running an obstacle course.

MAGIC ROPES

INSTRUCTIONAL PROCEDURES

1. The magic ropes are similar to a long rubber band. The children should be cautioned to put their hand through the loop on the end of the rope and then grasp the rope with their hand to prevent releasing the rope and snapping their partner.

2. One of the major advantages of the magic ropes is that they are flexible and children have no fear of hitting or tripping on them while moving over or under them.

3. Two or more children need to be rope holders while the others are jumping. Develop some type of rotation plan so that all children participate.

4. Many variations can be achieved with the magic ropes by varying their height and by raising and lowering opposite ends of the rope.

5. The jumping activities are strenuous; therefore alternate between jumping activities and those activities that involve crawling under the ropes, etc.

6. Emphasize to the class that they should concentrate on not touching the rope. The magic ropes help develop the child's perception of his body in space if he regards the rope as an obstacle to avoid.

7. Better use of the ropes can be made using an oblique approach to the rope which involves starting at one end of the rope and progressing to the other end using jumping and hopping activities, etc. By comparison, the straight-on approach allows the child to jump the rope only once.

ACTIVITIES

Single Rope

Start the ropes at a six-inch height and progressively raise them to add challenge.

1. Jump the rope.
2. Hop the rope.
3. Jump the rope and perform various body turns while jumping.
4. Change body shapes and sizes while jumping.
5. Crawl or slide under the rope.
6. Alternate going over and under the rope.
7. Crouch jump over the rope.

ACTIVITIES FOR MAGIC ROPES (continued)

Double Rope

Vary the height and spread of the ropes.

1. Ropes parallel to each other
    a. Jump in one side and out the other.
    b. Hop in one side and out the other.
    c. Crouch jump in and out.
    d. Perform various animal walks in and out of the ropes.
2. Ropes crossed at right angles to each other.
    a. Perform various movements from one area to the next.
    b. Jump into one area and crawl out of that area into another.
3. One rope above the other to create a "barbed wire fence" effect.
    a. Step through the ropes without touching.
    b. Crouch jump through.
    c. Perform various animal walks in and out of the ropes.
    d. Over and under the ropes.
    e. Vary the height and the distance apart in which the ropes are placed. This will add much excitement to the activity as children are challenged not to touch the ropes.
4. Combinations.
    a. Perform the various activities with a bean bag balanced on the head or bouncing a ball.
    b. Use four or more ropes to create various floor patterns.
    c. Use a "follow the leader" plan to add variety to the activity.
    d. Create an obstacle course with many ropes for a relay.

NEWCOMB

from DYNAMIC PHYSICAL EDUCATION FOR ELEMENTARY SCHOOL CHILDREN
by Victor P. Dauer - Robert P. Pangrazi

Playing Area: Volleyball court

Players: Two teams, 8 to 10 on each.

Supplies: Volleyballs - 1 to 4.

Skills: Throwing, catching.

Each team occupies one side of the court. The children may be positioned in two or three lines of players, depending upon the number of children and the size of the court. There is no rotation system, and service is informal.

The object of the game is for one team to throw the ball underhanded over the net in such a way that it will not be caught. The game starts with a member of one team throwing the ball into the opposite court. The ball is thrown back and forth until an error is committed. Each time a team commits an error, a point is scored for the opposite team. Errors are:

1) failure to catch a ball

2) not throwing the ball across the net successfully,

3) throwing the ball so it falls out-of-bounds on the other side of the net.

The first team reaching a score of 15 is the winner.

There is no formal rotation, but the teacher can change the lines from front to back at times. The child nearest to the ball which touched the floor or went out-of-bounds starts the play with a throw. The ball may be passed from one player to another before it is thrown across the net.

As the children learn the game, introduce more balls. An official may be needed on each side.

PADDLES AND BALLS

INSTRUCTIONAL PROCEDURES

1. The small paddles and balls should be used for first, second and third grades and beginning fourth and fifth graders, whereas the larger and heavier paddles should be used for fourth and fifth graders after they have had experience with the smaller size.

2. The hand should go through the leather thong on the larger paddles before grasping the handle.

3. The easiest method of teaching the proper grip is to advise the students to hold their racquet perpendicular to the floor and then shake hands with it.

4. The farther and harder the student hits the ball, the less accurate he will be. Accuracy should be a goal of this activity and thus the children should not be concerned with distance.

5. The paddles are an important part of the program as they are closely related to the paddle and racquet sports such as tennis, ping pong, and squash. During a lesson using the paddles some racquet sport instruction may be quite relevant.

6. The activities should be attempted with both the right and left hands.

ACTIVITIES

Individual

1. Place ball on paddle and attempt to balance it to prevent it from falling off. As skill increases, attempt to roll the ball around the edges of the paddle without it falling off.

2. Bounce the ball in the air using the paddle:

    a. See how many times it can be bounced without touching the floor.

    b. Bounce the ball off the paddle, into the air, and catch it with the other hand.

    c. Increase the height of the bounce.

3. Dribble the ball with the paddle:

    a. From a stationary position.

    b. Moving.

4. Alternate bouncing the ball in the air and on the floor.

5. Bounce the ball off the paddle into the air and "catch" it with the paddle. This requires one to "give" with the paddle and create a soft home for the ball.

6. Bounce the ball off the paddle into the air:

    a. While the ball is in the air turn the paddle on edge and attempt to bounce it on the edge of the paddle.

ACTIVITIES FOR PADDLES AND BALLS (continued)

   b. Alternate sides of the paddle to bounce the ball.

7. Bounce the ball into the air and perform the following stunts while the ball is in the air:

   a. Touch the floor.

   b. Heel click (single and double).

   c. Clap hands.

   d. Turn completely around.

   e. Place paddle behind back and bounce it.

   f. Various combinations of the above.

8. Stroke the ball against the wall. This is a good lead-up to tennis and paddleball. Have the children practice both the forehand and backhand strokes.

Partner

1. Stroke the ball back and forth to partner allowing the ball to bounce once or more on the floor between return strokes.

2. Stroke the ball back and forth to partner without the ball touching the floor.

3. Attempt to keep two balls moving between partners.

   Note: All the above activities can be made more difficult by increasing the distance between the two partners.

PARACHUTE

INSTRUCTIONAL PROCEDURES

1. Upon first encounter with the parachute, the excitement level of the children will be so high that it is best to get them into activity as soon as possible, with very little explanation. Merely shaking the daylights out of the parachute for 20-30 seconds usually works well as an introductory activity, now the children will usually be ready to listen to instructions.

2. Simple explanations to terminology should be discussed:

   a. overhand grip - palms facing down

   b. underhand grip - palms facing up

   c. mixed grip - one palm up, one down.

3. For most activities, one of two starting positions will be used. The first is with the parachute spread out on the floor with the students down on one knee ready for instructions. The second is a standing position with the parachute being held at waist level. Any of the three grips can be used with either of these positions.

4. Each activity, after explanation by the teacher, should start with a preparatory-execution command, i.e., 1-2-3-begin.

ACTIVITIES

1. Shake the Rug. This can be done with the children on their knees or in a standing position. The action is a fast shaking motion of the parachute using only the arms.

2. Ocean Waves. Several types of ocean waves can be made

   a) Children slowly lift the chute up and down together in large movements.

   b) An actual circular wave can be started by having everyone stand with chute at waist height. The motion is started by the teacher. The teacher slowly lifts up then brings the chute back down to waist level. As the teacher lifts, the student to the right (or left) begins to lift starting a domino type effect in succession around the circle. As the trapped air is sent to the next person, it will grow in volume until you have created an enormous ocean wave. Note: you must go either clockwise or counter-clockwise and the students must perform in successive order for the wave to be created.

3. Making a Dome. Starting position for the parachute is down on the floor, students are on one knee. On the command, "1-2-3-lift," the students inflate the canopy by lifting into the air with arms at full extension. As the canopy fills with air the teacher gives the command "down" whereupon the students immediately pulled the chute back to the floor trapping the air inside.

ACTIVITIES FOR PARACHUTE (continued)

4. Making A Dome - Students Inside. Same as 3 above, except upon lifting, have the student take one step toward the middle. Pull the chute down behind themselves, sitting down. Makes for a cozy little get-together.

5. Number Exchange Game. Students are numbered from 1 to 4 around the circle. Starting position for the parachute is down, students on one knee. On the command "1-2-3-lift", the students inflate the canopy by lifting into the air with arms at full extension. As the canopy fills with air, the teacher calls out a number between 1 and 4. Children assigned this number will immediately change places with someone else possessing the same number. All exchanges are made under the canopy. The remaining students will slowly come down with the chute. The object is not to try to trap students under the canopy but they must exchange places quickly.

6. Popcorn. Place a number of beanbags (fleeceballs work fantastic) in the middle of the canopy while being held at waist height. On the signal, shake the rug. Beanbags (fleeceballs) will bounce around like popcorn popping.

7. Poison Snake. Same as popcorn except use jump ropes in the middle. Anyone touched by one of these ropes is poison.

8. Tug-O-War. The class can be divided in half. On the given signal they pull against each other trying to pull the opposition across a predetermined line. Could do this individually with each child tugging in whatever direction so desired.

RELAYS

INSTRUCTIONAL PROCEDURES

1. Have from four to eight players on a team. Too many on a team drags the contests out endlessly and the students lose interest.

2. Where you have extra players, use them by having some players run twice on other teams or set up a rotation system by which players will lay out in turn.

3. Be definite in the starting point, the turning point, and the finish. In some races, merely crossing the line would be the finishing act. In others, for example, the team must be in good formation with the captain (performing last) holding up the ball. By being definite, you may eliminate much argument.

4. Set up infraction penalties. Deduct points, disqualify, or penalize teams who fail to observe the rules and directions.

5. Be careful to name the winners and announce them. Line yourself up in good position so you can make an accurate judgment.

6. In many relays, it helps to keep things straight if the last player or runner has some kind of identification. You could use arm bands (crepe paper), colored shirts (or pick out distinctive colors), hats, or any other type of individual identification. This keeps you informed of the progress of each team and lets you know about when a group is ready to finish.

7. In races where a person performs and then is through, it helps keep things straight if these people will retire from the area or be required to stoop or sit.

8. Be careful of putting too much emphasis on winning. Too much pressure makes the skilled resent being on teams with those who stumble and fumble. Also, skills are not performed correctly in the haste to win.

9. Appoint a leader for each team. However, if you use the squad method, then you have convenient units.

10. A suggested order to follow is:

    a. Name the relay.
    b. Put the students in formation.
    c. Explain and demonstrate. Have first members of each team (or more) go through the relay to let the others see. Or have one team go through the relay. If necessary, have all practice until the relay is known.

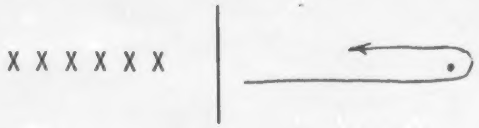
GRADE ALLOCATION

As a teacher you should try to relate the stunts and skills which you teach to relays. Relays have a universal appeal to all youngsters and this makes it difficult to pinpoint different relays to various grade levels. The list which follows places these at levels from easy to more difficult. Relays rarely go below the third grade although first and second grades may enjoy simple relays.

RELAY FORMATIONS

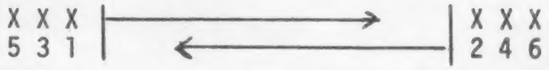
Lane

This is the usual formation used for running. Players line up in file formation. Usually a turning point (Indian club, chir, volleyball standard, person) is in front of the lane. How one team of six line up is illustrated in all of the formations which follow.



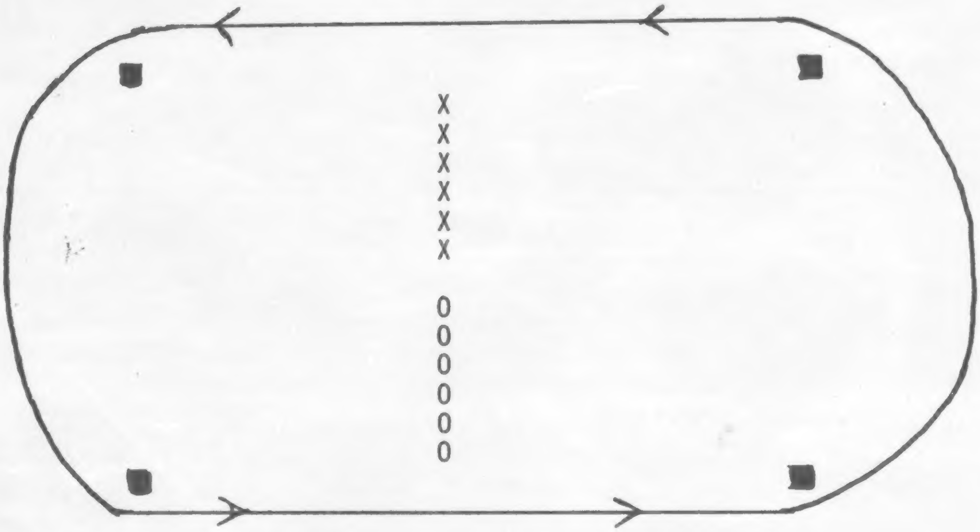
Shuttle

The formation gets its name from its motion like the shuttle of a loom. Divide the players and place one-half on one line and the other half on the other. The first player runs over and tags off the second who runs and tags #3, etc.



Circular

This formation is used when the relay is run in a circle like in track. On a playground, for example, you could run relays around an infield of four bases. To avoid contact, start teams on opposite sides and run only two at a time. Note that each contestant runs completely around once. Many variations are possible.



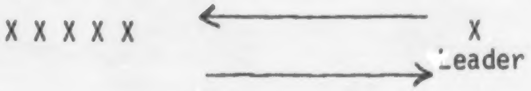
Passing Formations

The above formations can also be used for passing and throwing relays. In addition you can use the following.

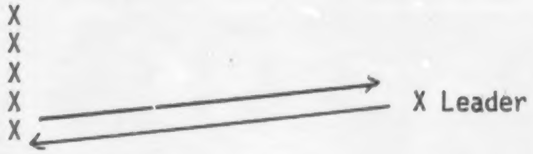
Leader and Class (three types) In this group one person passes in succession to each of the others. A system of rotation can be set up.

RELAY FORMATIONS (continued)

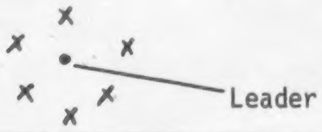
a. File and Leader. The first person in each file must stoop down so the leader can throw to the second. After the second throws back, he stoops, etc.



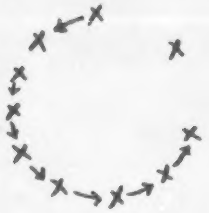
b. Line and Leader.



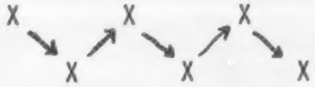
c. Circle and Leader.



Simple Circle (for passing)



Two Line (for passing)



SUGGESTED PROGRAM FOR RELAYS

Circle Pass

Equipment: One bean bag or ball for each team
Formation: Circle with players close enough to hand from one to the next
Procedure: Leader of each group starts the bean bag around the circle by handing. First team to get the bean bag back to the leader wins. Vary by using one hand, changing direction, having it go around twice.

Bean Bag Pass

Equipment: One bean bag for each team
Formation: Lane with players facing to the side
Procedure: The player on the right starts the bean bag. When it goes to the end of the line, the race is over.

Lane Relays

Using lane formation and a turning place, have the youngsters use relays which involve the basic locomotion skills, i.e., walking, running, hopping, skipping, galloping, etc.

Cross-Over Relay

Equipment: A ball for each team
Formation: Lane
Procedure: Establish two parallel lines about 15 feet apart. Line up the team in lane formation behind one of the lines so that they can run to the other line. The player in front holds the ball. On signal each front player runs to the other line, turns and throws the ball back to the one at the head of the line, who in turn crosses over to the line and repeats the throw. The race is over when the last player in the line catches the ball and runs across the line toward his/her teammates. For variation, have them roll the ball.

Stoop and Stretch Relay

Equipment: One bean bag for each team
Formation: Lane
Procedure: Leader in front has bean bag. On signal, the leader picks up the bag with both hands, reaches back over head, and drops it, using both hands. The second player picks up the bag (with both hands) and drops it back over head. The bag continues down the line to the last player who holds the bag up for finish. As a progression, have the last player come to the front each time, making a continuous race. When the team has resumed its original formation with the bean bag in front, the race is over.

Object Passing Relay

Equipment: Bean bag or ball for each team
Formation: Lane, first one in each lane has an object
Procedure: At a signal, the object is passed along the line as rapidly as possible to the foot of the line. The last player touches the object to the floor and starts it back toward the first player. The team which returns the object first to the head of the line wins. For variation, use different means of moving the object down the line.

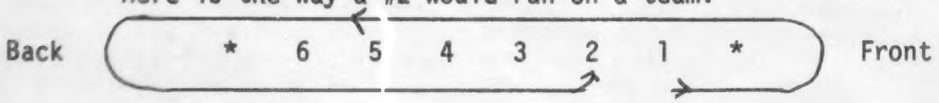
Attention

Equipment: None
Formation: Lane with lanes about 10 feet apart. Two markers should be placed for each team, one about 10 feet in front and the other about 10 feet behind. Each player must run around both markers.

SUGGESTED PROGRAM FOR RELAYS (continued)

Attention (continued)

Procedure: Players are numbered from front to rear, consecutively. The teacher or play leader calls out "attention." All players come to attention. The leader now calls out a number, and the players corresponding to the number step out to the right and run around both markers and back to place. This means that a player would run forward and around the front marker, head back counterclockwise to go around the back marker and back to place. Here is the way a #2 would run on a team:



This shows #2 running for a team. The first one back to place and the team assuming attention wins a point for their team. Play to a number of points. Be sure everyone gets a chance to run.

Corner Fly (Spry)

Equipment: A ball for each team
Formation: Leader and class, line formation
Procedure: Teams line up in the following formation:

1

6 5 4 3 2

#1 has a ball. #1 passes it to #2 who returns it. #1 then continues down the line getting the ball back from each one until #1 gets to #6. #1 then says "Corner Fly" and takes the place of #2 with the rest of the players moving over one place to the left. #6, who has the ball, rushes out and becomes the leader (where #1 was). The first team to complete the rotation and get #1 back to his/her original place wins the race.

Carry and Fetch

Equipment: Bean bag, block of wood, or eraser for each team
Formation: Lane
Procedure: The leader starts with the object toward a circle (20 " in diameter) which is about 20 or 25 feet in front of each team. Leaving the object in the circle, the leader returns and touches off the next player in that line. The player tagged runs to the circle and brings the object back to the head of the line, giving it to the third player. The relay continues until each player has either "carried" or "fetched" the object.

SUGGESTED PROGRAM FOR RELAYS (continued)

Farmer and Crow

Equipment: For each team, five bean bags or small objects representing the seeds to be sown.

Formation: Lane. The first players are the farmers and the second, the crows; the third, the farmers; the fourth, the crows; and so forth down the line.

Procedure: The front farmers hold five seeds. On signal, the farmers hop forward and plant their seeds in straight lines, the last seeds being placed on a line about 20 feet in front of the teams. The farmers then run back and touch off the crows who hop over each seed to the end, turn around, pick up the farthest seed, change to the other foot and hop back, picking up the remaining seeds on the way back. They hand the seeds to the new farmers who plant them again.

Arch Ball Relay

Equipment: One ball for each team

Formation: Lane with each head player holding a ball

Procedure: Each head player, using both hands, hands the ball over head to the next person and so on to the end person. The end person, on receiving the ball, runs to the head of the line and the race continues by again passing the ball backward over head. When teams have returned to original position, the race is over.

Lane or Shuttle Movements

Use:

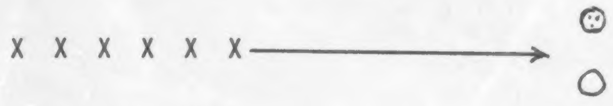
1. Walking on heels.
2. Heel and toe. Be sure that in walking, the heel touches the toe on each step. Make this a definite movement by kicking the heel against the toe when each step is taken.
3. Soccer. Begin to use soccer skills in relays.
4. Kangaroo. First player moves with a ball between his knees, keeping it there by squeezing. He goes the distance and then gives the ball to the next performer.
5. Lame Dog. Move on two hands and one foot, holding the "lame" leg up.
6. Chariot. Make a special race as three people run at a time forming the chariot. The chariot is formed by two people standing side-by-side, joining inside hands. The "driver" stands behind and grasps the hands on the outside of the pair, forming the chariot.

All Up and All Down

Equipment: 3 Indian clubs for each team

Formation: Lane

Procedure: The object is to move three Indian clubs from one circle to another by using one hand. The diagram will illustrate.



All Up and All Down (continued)

Players in turn run to the circles and move the clubs from one to the other. Clubs must stand or player must go back. Variations: Many are possible. You could:

a. Use one club and simply have the player set it on the other side of a line.
b. Have the clubs set in the same principle as used in "Carry and Fetch." The first player would bring the club back to a spot and the second would carry it forward to the original spot.
c. Have the first player lay the clubs on the floor and the second would set them up again.

Stride Ball

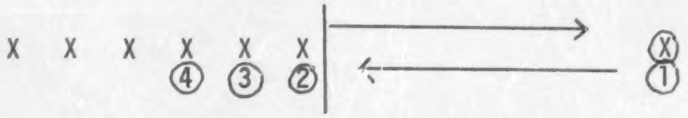
Equipment: One ball for each team
Formation: Lane with players at wide stride forming an alley through their legs.
Procedure: Head player has the ball and starts it between his /her legs, down the "alley" to the back player who catches it. The back player then runs to the head of the line and throws it between his/her own legs and down the "alley" to the player now on the end. Race is over when players return to their original positions.

Over and Under

Similar to Stride Ball except the ball is alternated by the first player, who, using two hands, passes it back over head. The second player then passes it back through his/her legs. The pattern continues to the end player who comes to the front and starts the ball over head.

Rescue

Equipment: None
Formation: Lane with one player about 30 feet in front



Procedure: #2 player sticks out left hand. #1 runs to the line and with right hand extended and takes #2 (rescues him/her) back to where #1 started. #2 now goes back and "rescures" #3. Race is over when the last person is "rescued."

SUGGESTED PROGRAM FOR RELAYS (continued)

Pass and Squat

Eeuipment: One ball or bean bag for each team

Formation: Similar to Rescue relay, except that the #1 is about 10 feet or so in front of his/her team.

Procedure: #1 has a ball. #1 throws to #2 who returns the ball to #1. #2 squats down as soon as he/she has thrown the ball back so #1 can now throw to #3 and so on down the line. When the last one in each team gets the ball, he/she does not return it but carries it forward straddling the members of the team who are quatted down. #1 is in this squatted line where he/she goes as soon as the ball is thrown to the last person. The one carrying the ball forward now takes #1's place in front of the line and the race continues until the original leader brings the ball back to the original starting place in front.

Lane and Shuttle Movements

Use: Shuttle races with football carries, basketball and soccer dribbles.

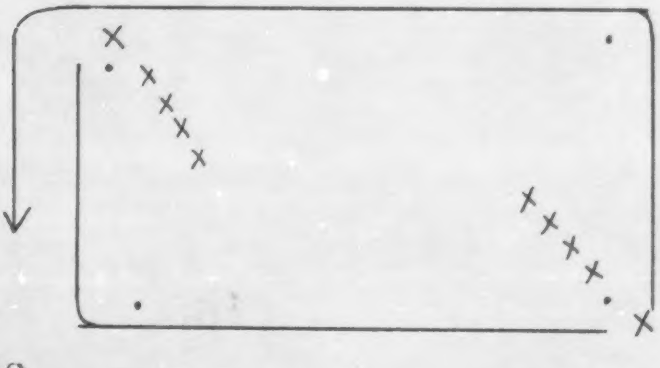
1. Sore Toe. Each player hops down and back holding the left foot with the right hand. Change hands and foot at the turning point.
2. Rope Skip. Skip rope down and back. Hand rope to the next person.
3. Horse and Rider. Using pairs of youngsters the same size, have the first carry the partner down to the turning point. Change positions and have the other person carry back.
4. Wheelbarrow. One person walks on hands while the other is holding him/her by the knees, wheeling down to the mark. Change positions for return.
5. Obstacles. Place three obstacles about five feet apart. Players weave in and out of obstacles from lane formation. Use also soccer and basketball dribble.

Around the Bases

Equipment: None

Formation: Circular, two teams at a time

Procedure: Players run one complete lap, tagging off the next player who continues. Race is over when the last player in each line finishes. This can be run inside around cones, but needs a pretty good footing.



RHYTHMS

INSTRUCTIONAL PROCEDURES

1. Rhythm should be an integral part of each lesson. Seldom is a lesson in physical education taught which doesn't contain some elements of rhythm. The teacher should thus be aware of the basic elements of rhythm and emphasize and utilize these elements to meet the overall objectives of the rhythmic program.

2. Remember to utilize both sides of the body. Reverse directions to include the opposite way of moving.

3. A tom-tom or a woodcock is preferred over music to produce a beat during the beginning stage of the rhythms unit. The tom-tom makes it much easier for the teacher to change the various elements of rhythm.

4. The folk dances for the primary grades do not involve special dance steps. Rather the simple basic movements are the basis for the dances. The more specialized steps as the two-step, polka, schottische, etc., are a part of the intermediate grade program.

5. The teacher should not be overly concerned with strict mechanics. Standards which are too high breed frustration and destroy much of the enjoyment in the activity.

6. The boy-girl relationship involved in some folk dances and singing games can often be avoided by performing the dances individually. If one looks at the boy-girl relationship in proper perspective, he will soon realize it is not necessary to force boys to hold hands with girls as they grow older. Thus, try not to spend much time pairing boys with girls. Often times the animosity created destroys the enjoyment of the unit.

BASIC MOVEMENTS

Methodology

The following method is suggested for teaching the basic movements, i.e., walking, running, skipping, etc.

1. Allow the children to listen to the music, tom-tom or any similar instrument. Discuss briefly the elements of tempo, beat, accent, meter and/or phrasing. In most cases it is good practice to select only one element at a time for the children to concentrate on while listening and moving.

2. To gain a sense of the beat, have the children clap their hands, slap their legs and/or stamp their feet.

3. Have the children move randomly throughout the room using the selected basic movement or combination of movements.

4. Variety and more difficult combinations should be added as the children progress to reinforce and motivate them.

BASIC MOVEMENTS FOR RHYTHMS (continued)

In the sections which follow, movement fundamentals are analyzed, and some ideas are presented based on a particular locomotor movement or combination of movements.

Walking

The weight of the body is transferred from the heel to the ball of the foot and then to the toes for the pushoff for the next step. The toes are pointing straight ahead with the arms swinging freely from the shoulder in opposition to the feet. The body is erect and eyes are focused straight ahead at eye level. Legs are swung from the hips with the knees bent only enough to clear the foot from the ground.

Some ways that walking can be used as an activity are:

1. Walk forward one phrase (8 counts) and change directions. Continue to change at the end of each phrase.
2. Use high steps during one phrase and low steps during the next.
3. Walk forward for one phrase and sidewards during the next. The side step can be a draw step or it can be of the grapevine type. To do a grapevine step to the left, lead with the left foot with a step directly to the side. The right foot crosses behind the left and then in front on the next step with that foot. The pattern is a step left, cross right (behind), a step left, cross right (in front), and so on.
4. Children can be partners in movement patterns, facing each other with hands joined. One child pretends to be pulling and walks backwards, while the other child walks forward and pretends to push.
5. Walk slowly and gradually increase the tempo. Begin fast and decrease.
6. Walk in various directions while clapping hands alternately in front and behind. Try clapping hands under the thighs at each step or clap hands above the head.
7. Walk forward four steps, turn completely around in four steps. Repeat.
8. While walking, bring up the knees and slap with the hands on each step.
9. On any one phrase take four fast steps (one count to each step) and two slow steps (two counts to each step).
10. Walk on heels, toes, or with a heavy tramp.
11. Walk with a smooth gliding step or walk silently.
12. Gradually lower the body while walking (going down stairs) and raise yourself again (going upstairs).
13. Use a waltz with good beat and walk to it accenting the first beat of each measure. Add a sway of the body to the first beat of the measure.
14. Walk high on tip-toes, rocking back and forth.

BASIC MOVEMENTS FOR RHYTHMS (continued)

Running

Running should be done lightly on the toes. It should be a controlled run and not a dash for speed. Children may cover some ground on the run or they can run in place.

Running should be done with a slight body lean. The knees are bent and lifted. The arms swing back and forth from the shoulders with a bend at the elbows.

Many of the suggested movements for walking are equally applicable to running patterns. Some additional suggestions are listed.

1. Walk during a phrase of music and then run for an equal length of time.
2. Run in different directions turning at times.
3. Lift the knees as high as possible while running.
4. Run and touch different spots on the floor or on the wall.

Skipping

Skipping is actually a series of step-hops done with alternate feet. To teach a child to skip, ask him to take a step with one foot and then take a small hop on the same foot. He now takes a step with the other foot and a hop on that foot. Skipping should be done on the balls of the feet with the arms swinging to shoulder height in opposition to the feet.

Almost all of the combinations suggested for walking and running are useful for skipping movements. Combinations of skipping, walking and running can be devised in many different fashions.

Hopping

In hopping, the body is sent up and down by one foot. The body lean, the other foot, and the arms serve to balance the movement. Hopping on one foot should not be sustained too long. Children should change to the other foot often.

Some variations and combinations for hopping include:

1. Hop as a bouncing ball. Hop very high gradually reducing the height. The procedure can be reversed.
2. Hop in the direction used by a line, crossing back and forth over the line each time.
3. Draw a small circle (about 18 inches across) on the floor. Hop across, in and out of the circle.
4. Hop in different figures like a circle, triangle, square, etc.
5. Trace out numbers by hopping. Try writing short words by hopping.

6. Alternate big and little hops. Form other combinations.
7. Hop on one foot a specific number of times and change to the other foot.
8. Turn around hopping in place.

Jumping

Jumping, as the term is used in fundamental movements, means to take off with both feet and land on both feet. The arms aid in the jump with an upswing, and the movement of the body helps lift the weight along with the force of the feet. A jumper lands lightly on the balls of his feet with his knees bent

The suggestions listed for hopping can be applied to jumping. In addition, the teacher can devise other movement patterns such as these:

1. Jump with the body stiff and arms held at the sides.
2. Jump and turn in the air. Quarter, half, and even full turns can be done to rhythm. Work gradually into full turns.
3. Combine jumping in combination with hopping, walking, running, and skipping.
4. Increase and decrease the speed of jumping.
5. Land with feet apart or crossed. Alternate feet forward and back.

Leaping

Leaping is an elongated step and designed to cover distance or to go over a low obstacle. Leaping is usually combined with running, as a series of leaps is difficult to maintain. Leaping can be included in a running sequence using the music phrase as the cue. An excellent piece to use for leaping is "Pop Goes the Weasel." The youngsters can take a leap on the "Pop" part of the piece.

Sliding

Sliding is done usually to the side. It is a one-count movement with the leading foot stepping out to the side and the other foot following quickly. A novel way to use sliding is to head in a direction with a definite number of slides and then do a half turn in the air and continue the slides leading with the other foot but retaining the original direction.

Galloping

Galloping is similar to sliding, but the progress of the individual is in a forward direction. One foot leads, and the other is brought up rapidly to it. The hands can be in a position as if holding the reins of a horse. The leading foot can be changed frequently. Since later in the rhythmic program the gallop is used to teach the polka, it is important that the children learn to change the leading foot. The leading foot can be changed after a series of eight gallops with the same foot leading. Later, the changes can be reduced to four gallops and finally to two gallops. These changes have value in perceptual-motor training.

BASIC MOVEMENTS FOR RHYTHMS (continued)

Draw Step

The draw step is a two-count movement to either side. A step is made directly to the side and on the second count the other foot is drawn up to it. The cue is made by "left (or right), close; left, close; left, close; etc."

ROPE JUMPING AND BALL SKILLS TO RHYTHM

A fruitful area for children is found in the application of rhythm to ball skills and individual rope jumpting.

Ball Skills

The following ball skills lend themselves well to rhythm:

1. Bounce and catch. Bounce a number of times and then catch. Various combinations. Combine with various locomotor movements.
2. Throw against a wall and catch. Volley against a wall.
3. Bounce continuously (dribbling). Dribble in place, under the legs, behind the body. Dribble and move, forming circles, triangles, and other patterns; dribble forward, backward, sideward, stop and go. Dribble using different locomotor movements - hopping, jumping, sliding, and skipping.
4. Volley continuously in rhythm, using the hands, elbows, head, knees, etc. Add locomotor movements.
5. Work with a partner or in groups passing a ball or balls from one to another in rhythm. Vary with bounce passes.

A selected polka with a definite beat makes a suitable selection for dribbling. If the record player has a variable speed control, a finer adjustment can be made coordinating the tempo of the record with the dribbling skills.

The record, "Pop Goes the Weasel," provides a fine rhythmic background for partner work. One child can dribble and work creatively in any manner he wishes until the music comes to the "Pop" part of the chorus, which is the signal for passing the ball to his partner, who repeats the performance. The children should be encouraged to move in different directions with a variety of locomotor movements while dribbling and to move back toward the partner when the music is approaching the signal for the ball exchange.

Suggested records for Ball Skills are: Pop Goes the Weasel, any Tijuana Brass record or Baja Marimba Band album.

BASIC MOVEMENTS FOR RHYTHMS (continued)

Rope Jumping Skills

Rope jumping skills lend themselves well to rhythmic accompaniment. A polka, fast march or fox trot provides a suitable rhythm. The speed is critical, and the record player should have a variable speed control. See the Rope Jumping Unit.

Combining Rope Jumping and Ball Skills

Children can be paired off around the room. A circle formation could be utilized, or the pairs placed in a scattered formation so each child has enough room for the activity. One partner in each pair has a rope and the other a ball. After a period of participation, the children exchange. This organization has value as rope jumping is quite strenuous, and the children welcome the change to the lesser activity. The child then recovers for another bout with the rope.

CREATIVE RHYTHMS

Methodology

An atmosphere of creative freedom must be a part of each lesson. Encourage children to explore, interpret, and express themselves in varied and original movement as they react to the rhythm. They need to "lose themselves" in the interpretation by assuming the identity of what they are imitating.

While there are variations, three general approaches can be used.

1. The first is to begin with a rhythm and let the children decide what each one would like to be, based on the character of the rhythm. The approach is "what does this rhythm make you think of?" The children may be many things and move in many different ways.

2. A second approach is to select a piece of music and have the children make a choice of what they would select for the imitation. All children would be imitating the same character, object, or thing. Within the selection each child would have the privilege of creating as he wished. If the choice were a giant, the child would interpret his concept of the giant.

3. The third approach is to begin with a selection for identification and then choose an appropriate rhythm for movement. This approach can be used with the record sets to interpret the designated imitation for which they are designed.

   Some questions which can be posed to the children are:

   "What does the music make us think of?"
   "What does the music tell us to do?"
   "How can we move with the music and our selected interpretation?"

Listening is important as the children must get the mood of the music. The music to be effective must be appropriate for the identity to be assumed, otherwise movement becomes artificial. In pantomiming the selected identity, the child should keep the movements with the rhythm.

CREATIVE RHYTHMS (continued)

Suggested music: 1) Fundamental Rhythms for the Younger Set, Kimbo Records, Album #3090, and 2) Creative Rhythms Album, Burns and Wheeler, Burns Record Company.

Identification

In an identification rhythm, the child expresses him/herself by trying to "be something." The child in his/her own mind takes on the identity, for example, of a soldier, giant, horse, elephant, train, or other familiar character, creature or object. The child proceeds to interpret this identity with expressive movements to the accompaniment of a suitable rhythm.

There are many sources of subjects for interpretations for these rhythms. Some of the following will be found useful:

1. Animals - elephants, ducks, seals, chickens, dog, rabbits, lions, and other animals.
2. People - soldiers, Indians, firemen, sailors, various kinds of workers, forest rangers, cowboys, etc.
3. Play Objects - seesaws, swings, rowboats, balls, various toys, and many common articles with which the children play.
4. Make-Believe-World - giants, dwarfs, midgets, gnomes, witches, trolls, dragons, pixies, and fairies, among others.
5. Machines - trains, planes, jets, rockets, automobiles, bicycles, motorcycles, tractors, elevators, etc.
6. The Circus - clowns, various trained animals, trapeze artists, tight and slack wire performers, jugglers, acrobats, and bands.
7. Nature - leaves fluttering, grain, flowers, rain, snow, clouds, wind, tornado, hurricane, and others.

Dramatization

Both identification and dramatization rhythms have in common the basic purpose that the child reacts creatively and rhythmically to the selected rhythm. However, the approach differs. In an identification rhythm, the child should listen to the music, determine its quality and characteristics, and then act creatively in assuming the identity of his/her selection.

In a dramatic rhythm, the children act out an idea, a familiar event, or an ordinary procedure. This could be based on a story, an idea, a poem, an emotion, or a song. It could take almost any form. A variety of rhythmic background can accompany the unfolding of the story.

One way to approach this is to begin with an idea, story, or other basis. As the story progresses, suitable rhythmic background can be selected. Recordings, a piano selection, percussion rhythms, or even a rhythm band can be used. A teacher or a student reader can provide the verbal background and directions for the drama, however, the story can unfold without this.

CREATIVE RHYTHMS (continued)

A second method would be to begin with a piece of music, generally a recording and develop an idea to fit the music. The piece of music selected should have sufficient changes of tempo and pattern to provide different kinds and quality of background, A general idea or plan of action can be selected and fitted to the music. An idea like "Going to the Fair" may be selected. A recording is chosen which is adaptable. The children can devise a script in keeping with the idea and following the music.

A third opportunity in a dramatic rhythm is for children to express moods or feelings. A piece of music is played, generally a recording, and the children discuss its qualities and how it makes them feel. Children, however, can and will interpret the music differently. Moods which can be expressed are being happy, gay, sad, brave, fearful, cheerful, angry, solemn, silly, stately, sleepy, funny, cautious, bold and nonchalant.

The teacher aids in setting the stage, and the children carry the activity to its point of fulfillment in the event or story selected. The teacher should be careful of setting preconceived standards for the children and attempting to hold to these. An idea may be expanded in many directions, and success in the activity can be judged by the degree the children have been able to interpret freely and creatively.

Ideas useful for dramatic rhythms are:

1. Building a house, garage or other project.
2. Making a snow man. Throwing snowballs. Going skiing.
3. Flying a kite. Going hunting or fishing. Going camping.
4. Acting out stories which include Indians, cowboys, firemen, engineers.
5. Interpreting familiar stories like the Sleeping Beauty, The Three Bears, Little Red Riding Hood, and others.
6. Building from household task ideas like chopping wood, picking fruit, mowing the lawn, cleaning the yard.
7. Celebrating holidays like Halloween, Fourth of July, Thanksgiving and Christmas.
8. Ideas using the seasons - spring, summer, fall, winter.
9. Sports activities - Playing football, basketball, baseball, track and field, swimming, tennis, golf, and others.

Two other ideas may be of help. One teacher had success with her class by devising a game called "Guess What." The class was divided into groups, and each was given the task to act out an idea using percussion accompaniment. Each group put on its performance before the others, and at the completion the other groups guessed what the interpretation was. Be sure that the interpretations are not too long.

Another idea of use in dramatic rhythms is to use a tape recorder. In this way, bits of music and other accompaniment can be put together as desired. It is recognized that only a few teachers may have access to this equipment, but this procedure allows for the story or idea to be structured with the individually-designed rhythmic background.

SINGING GAMES AND FOLK DANCES

Singing games and folk dances are considered by some as distinctly different rhythm activity types, but sometimes this difference is difficult to distinguish. A singing game is described as a dance where the children sing verses, and the words give direction to the movements. A folk dance is defined as a traditional dance of a given country.

The folk dances for the primary grade children do not involve special dance steps. Rather, the simple fundamental locomotor movements are the basis for the dances. The more specialized steps as the two-step, polka, schottische, and others are a part of the intermediate grades.

The following is a suggested sequence to follow in presenting a folk dance or singing game.

1. Present a brief background of the dance. If possible, discuss the life and customs of the people from whom the dance originated.
2. Listen to the music. Discuss briefly changes in tempo, beat, etc.
3. Learn the music and/or the verses. Clap or march the rhythm in place.
4. Teach the dance by parts. Select the largest part of the dance that can be learned by the children at one time.
5. Combine the parts in proper sequence.

The following list of activities are placed in sequence for instruction, but this is not to be regarded as a rigid order. The teacher may wish to vary according to the needs and interests of the children.

Dances	Skills
Farmer in the Dell	Walking
London Bridge	Walking
The Muffin Man	Skipping
Baa Baa Blacksheep	Stamping, Walking
Oats, Peas, Beans and Barley Grow	Walking, Skipping
Looby Loo	Skipping
Pussy Cat	Walking, Draw Step, Jumping
The Thread Follows the Needle	Walking
I See You	Skipping, Two-Handed Swing
Sing a Song of Sixpence	Walking
Dance of Greeting	Running, Bowing
Hickory Dickory Dock	Running
Twinkle, Twinkle Little Star	Tiptoe Steps
Chimes of Dunkirk	Sliding
Mulberry Bush	Walking or Skipping
Did You Ever See a Lassie	Walking
Go Round and Round the Village	Walking
Shoemaker's Dance	Skipping
Jolly is the Miller	Marching
Shoo Fly	Walking, Skipping
Ach Ja	Walking, Sliding
A Hunting We Will Go	Sliding, Skipping
How D-ye Do My Partner	Bowing, Skipping
Rig-a-jig-jig	Walking, Skipping
Broom Dance	Marching, Skipping

SINGING GAMES AND FOLK DANCES (continued)

Dances	Skills
The Popcorn Man	Jumping, Skipping
Paw Paw Patch	Skipping
Yankee Doodle	Marching, Turning
Three Blind Mice	Skipping
Jump Jim Joe	Jumping, Running, Draw Steps
Carrousel	Draw Steps, Sliding
Children's Polka	Draw Steps, Running
Bleking	Bleking Step, Step-Hops
Crested Hen	Step-Hops, Turning Under
Hansel and Gretel	Bleking Step, Skipping
Gustaf's Skoal	Walking, Skipping, Turning
Csebogar	Skipping, Sliding, Draw Steps, Elbow Swing
Glow Worm Mixer	Basic Dance Steps - Step-Hop, Two Step
Grand March	
Tunnel Under	
Shoemaker's Dance - Two-Step Version	
Tantoli	
Little Brown Jug	
Norwegian Mountain March	
Oh Susanna	
Pop Goes the Weasel	
Circle Virginia Reel	
Five-Foot-Two Mixer	
Green Sleeves	
Schottische	Basic Dance Steps - Schottische, Step Swing, Polka, Two-Step
Schottische Mixer	
Horse and Buggy Schottische	Pivot
Ace of Diamonds	
Heel and Toe Polka	
Klappans	
Come Let Us Be Joyful	
Seven Jumps	
Sicilian Circle	
Tinikling	
La Raspa	
Narcissus	

ROPE CLIMBING

INSTRUCTIONAL PROCEDURES

1. Use the hand-over-hand change of grip when climbing and hand-under-hand when descending.

2. When descending, do not allow the rope to slide between the hands and thighs to prevent rope burns and blisters.

3. The less difficult stunts are valuable in developing grip strength and body control and will serve as lead-up activities to climbing.

4. Mats should be placed under the ropes while students are climbing.

5. Many students will not be able to climb the ropes the first time they encounter them. That is to be expected and it also is the reason that the various lead-up hangs are listed.

6. Whenever the child is doing an inverted hang, spotters should be present.

7. Don't force children to climb the ropes. Many children have a natural fear of height and need much reassurance before they will climb.

ACTIVITIES

Individual Rope Climbing

1. Lower Away. Start from standing position. Grasp the rope, rock back on heels and lower self to floor maintaining a straight back and using a hand-underhand descent. Final position - the student should be on back with head touching mat.

2. Pull-up. Reverse the procedure for the Lower Away. Final Position - standing next to rope.

3. Jump-Hang. Jump as high as possible, grasp rope in a bent-arm position and hang as long as possible. Variations:

   a. Hang with both knees up.
   b. Hang and bicycle with both legs.
   c. Half Lever - hang and bring both legs to a 90-degree angle with upper body.

4. Run and Swing. Run toward the rope, grasp it as high as possible and raise the knees toward the chest. Swing as long as possible. Variations:

   a. Take off from a low stool or box and swing as long as possible.
   b. Take off from a box and swing to the other end of the arc and release. This can be used as a Tarzan game to see who can swing the farthest.

5. Chin-up. Jump up and grasp the rope. Hang straight-armed and then pull up until the chin touches the hands.

6. Inverted Hang. Jump to a bent-arm position. Swing the feet up and over the head and grasp the rope between the legs.

Ascending Techniques

1. Scissors Grip. Grasp the rope as high as possible, standing with the right leg forward of the left. Raise the back leg, bend at the knee, and place the rope inside of the knee and outside of the foot. Cross the forward leg over the back leg and straighten the legs out with the toes pointed down.

2. Leg Around Grip. Put the rope between the thighs. Wrap the rope around the outside of the right leg and across the top of the instep. Stand on the rope with the left foot. This will apply pressure to the rope and prevent slipping.

To climb using either the leg around grip or the scissors grip, it is necessary to reach as high as possible and hang. Then allow the rope to slide between the legs and raise the knees as high as possible. Grip the rope with the legs and straighten the knees. Then reach as high as possible and repeat the process.

Good rope climbing skill does not require as much arm strength as most people believe. The secret lies in using a good leg grip and alternately bending and straightening the legs.

Descending Techniques

1. Reverse of the scissors and leg around grip climb. Lock the legs on the rope using either the scissors or leg around grip. Lower the upper body until the knees are near or against the chest. Hold stationary with the hands, lower legs, and regrip with the legs. Repeat until descent is finished.

2. Instep Squeeze Descent. Put the rope between the insteps and squeeze the heels together.

3. Stirrup Descent. Put the rope on the outside of the right foot, reach under the right foot and hook the rope with the left toe. The speed of descent can be varied by applying force to the rope with the left leg.

Rope Climbing Variations

1. Climb Without Legs. Make sure the rope passes in front of the body.

2. Climb for Time. Use a stop watch to measure how fast students can climb the rope.

Double Rope Climbing

Two ropes, hanging close together, are needed for these activities.

1. Straight-Arm Hang. Jump up, grasp one rope with each hand, and hang with the arms straight.

2. Bent-Arm Hang. Same as above except that the arms are bent at the elbows.

3. Arm Hangs with Different Leg Positions.

    a. Single and double knee lifts.
    b. Half Lever - feet are brought up parallel to the floor, toes pointed.
    c. Full Lever - bring feet up to the face and keep the knees straight.
    d. Bicycle - pedal like a bicycle.

ACTIVITIES FOR ROPE CLIMBING (continued)

4. Chin-Up. Jump up and grasp both ropes. Hang straight-armed and then pull up until the chin is parallel with the hands.

5. Pull-Up. Same as a pull-up on a single rope.

6. Inverted Hangs.

   a. With the feet wrapped around the rope.
   b. With the feet against the inside of the ropes.
   c. With the toes pointed and the feet not touching the ropes.

7. Skin the Cat. From a bent-arm position, kick feet overhead and continue the foll until the feet touch the mat. Return to the starting position.

8. Climbing.

   a. Climb up one rope, transfer to another, and descend.

   b. Climb halfway up one rope, cross over to another rope and continue to climb to the top.

   c. Climb both ropes together without legs. This is difficult and requires the student to slide one hand at a time up the ropes without completely releasing the grip.

ROPE JUMPING

INSTRUCTIONAL PROCEDURES

1. The length of the rope is important and will vary with each individual. To determine the length, stand in the loop with the feet together and stretch the ends of the rope to the arm pits.

2. Most jumpers will find that a long jump rope will aid in jumping with more dexterity and maneuverability when doing the stunts.

3. When turning the rope the upper arms are held close to the body. The forearms are held down and out at a 45-degree angle with the hands 8-10 inches from the hips.

4. The hands and wrists do most of the work and should circumscribe a circle of 6-8 inches.

5. The jump over the rope should be just high enough for the rope to pass under the feet, not more than 1 inch off the floor.

6. Speed should not be a goal of beginning jumpers. Concentrate more on form and rhythm.

7. Progression is important in rope jumping. Start all children with the basic activities and then allow them to proceed into the various activities they would like to explore.

8. Non-jumpers will occur in all first, second and third grade classes. Usually by the fourth and fifth grade, all children will be able to jump if they have had prior experience in the earlier grades.

NON-JUMPERS

One of the real problems for teachers instructing children in rope jumping is the child who can't jump rope. There is no easy solution, however, some of the following activities may be helpful. In the end it will take much more practice and individual attention for these people to become successful.

1. The children usually lack rhythm. Give the children many activities without a rope such as clapping and jumping a constant rhythm. Rhythmic activity performed simultaneously with hands and feet is important.

2. Have a child hold one end of a jump rope and turn quickly in a circle. The children then jump the moving rope. This activity is called "jump the shot."

3. Imaginary jumping without a rope. Emphasize the hands and feet keeping the proper rhythm.

4. Put both ends of the rope in one hand and turn the rope until a steady rhythm occurs. The rope should hit the floor each time it goes around, and this is a good key as to when the child should jump. A good verbal cue is hit - jump - pause.

NON-JUMPERS (continued)

5. The introductory activities in the following long rope jumping unit are also useful. The advantage of long rope jumping over individual rope jumping is that one child does not have to worry about turning the rope and can concentrate on his jumping.

LONG ROPE JUMPING

Groups of five make a convenient group for practicing long rope skills. Two of the group are turners and the others jumpers. The children should rotate between turning and jumping.

Introductory Activities

1. Hold the rope 6 inches from the ground. Children jump over, back and forth. Raise the rope a little each time. Be sure to hold the rope loosely in the hands.
2. The Ocean Wave is another stationary jumping activity. The turners make waves in the rope by moving the arms up and down. The children try to time it so as to jump over a low part of the "wave."
3. Snake in the Grass. The holders stoop down and wiggle the rope back and forth on the floor. Children try to jump over the rope and not touch it as it moves.
4. Swing the rope in a pendulum fashion. Children jump the rope as it passes under them.
5. Have the child stand in the center between the turners. Carefully turn the rope in a complete arc over the jumper's head. As the rope completes the turn, the jumper jumps over it. He immediately exits in the same direction as the rope turned.
6. While the rope is being turned, the jumper runs in and jumps once. He runs out immediately. The rope must be coming toward the jumper (front door).
7. Run through the turning rope without jumping.

Single Long Rope

1. Front Door. When the rope is turned forward toward the jumper, it is called the front door.
2. Back Door. The rope is turned away from the jumper.
3. With the line of children at a 45-degree angle, try the following:
    a. Run in front door, out back door.
    b. Run in front door, jump once, run out.
    c. Run in back door, jump once, run out.
    d. Run in front or back door, increase the number of jumps, run out.
    e. Run in front or back door, jump any number of times, but do 1/4, 1/2, 3/4 and full turns in the air.
4. Hot Pepper. Turners turn the rope with increased speed with the jumper trying to keep up with the rope.

5. High Water. The rope is turned so that it is gradually higher and higher off the ground.

6. Use doubles, triples, or four at a time. After some skill has been reached, children in combination can run in, jump a specified number of times, and run out keeping hands joined all the time.

7. Circling with two, three, or four at a time. Start as a small circle, run in and jump in a circle. Keep the circle moving in one direction or the other. Run out as a circle.

8. Have the rope held at high jumping height. Practice high jumping skills - scissors, western roll, modified western (belly) roll. Jump for form and not for height. Be sure the rope is held loosely. If mats are available, these are a help.

9. Bounce a ball while jumping. Toss a ball back and forth to a partner standing outside the turning rope. Toss a ball back and forth to a partner as you jump.

10. The jumper jumps with an individual rope while jumping under the long rope. Both ropes should be turned the same way. Later the long rope can be turned in the opposite direction.

Double Long Rope

1. Double Dutch. Two ropes are turned alternately, rope near the jumper is turned front door, rope away from jumper is turned back door.

2. Double Irish. Two ropes are turned alternately, the ropes moving the opposite of Double Dutch.

3. Egg Beater. Two large ropes are turned at right angles simultaneously with four turners.

4. Fence Jumping. Two ropes are held motionless about two feet apart, parallel to each other and each about 12 inches above the ground. Have the players jump or hop in and out of the ropes in various combinations. The children can devise many different methods.

5. Try two rope combinations with the jumper using an individual rope. Jumper must jump fast time with the individual rope.

Basic Jumping Rhythms

Slow Time

In slow time rhythm the performer jumps over the rope, rebounds (jumps in place) as the rope passes over the head, then executes the second step, or repeats the original step a second time, on the second jump.

The performer actually jumps over the rope to every other beat of the music in slow time rhythm. The odd beat occurs as the rope passes over the head. The rhythm is carried by the rebound.

INDIVIDUAL ROPE JUMPING (continued)

The rope is rotating slowly (passes under the feet on every other beat) and the feet also move slowly since there is a rebound between each jump.

Slow time rhythm. Slow rope, slow feet, with a rebound.

Fast Time

In fast time rhythm we have the opposite of slow time. The rope rotates in time with the music, which means twice the number of rope turns for the same tune as in slow time. The rope will be turning fast (120-180 turns per minute, depending upon the tune's tempo) and the performer executes a step only when the rope is passing under the feet.

Fast time rhythm. Fast rope, fast feet.

Double Time

In double time rhythm the rope is turned at the same speed as slow time, but rather than taking the rebound the performer executes another step while the rope is passing over the head. A slow rope with fast feet.

Double time is the most difficult to master. When the feet are speeded up, there is also a tendency to speed the rope up (which is wrong).

Double time rhythm. Slow rope, fast feet.

Basic Steps

Remember, all steps can be done in the three different rhythms-slow time, fast time, and double time, and with the rope moving in a forward or backward direction. After the youngsters have mastered these first six steps in slow time, you may wish to introduce fast and double time. The alternate foot basic step and spread legs are two steps that seem to work well in introducing double time jumping.

1. Two Foot Basic Step. With feet together, jump over the rope as it passes under the feet and take a preparatory rebound while the rope is over the head.

2. Alternate Foot Basic Step. As the rope passes under the feet, the weight is shifted alternately from one foot to the other, raising the unweighted foot in a running position.

3. Swing Step Forward. Same as alternate foot basic step, except that the free leg swings forward. Keep knee loose and let foot swing naturally.

4. Swing Step Sideward. Same as swing step forward except free leg is swung to the side. Knee should be kept stiff.

5. Rocker Step. One leg is always forward in a walking stride position in excuting the rocker step. As the rope passes under the feet the weight is shifted from the back foot to the forward foot. The rebound is taken on the forward foot while the rope is above the head. On the next rurn of the rope, the weight is shifted from the forward foot to the back foot, repeating the rebound on the back foot.

6. Spread Legs Sideways, Forward, and Backward. Start in a stride position as in the rocker, with weight equally distributed on both feet. As rope passes under feet, jump into the air and reverse feet position.

7. Cross Legs Sideward. As the rope passes under the feet, spread legs in a straddle position (sideward). Take rebound in this position. As the rope passes under the feet on the next rurn, jump into the air and cross feet with right foot forward. Repeat with left foot forward. Continue to alternate forward foot.

8. Toe Touch Forward. As rope passes under feet, swing right foot forward. Alternate, landing on right foot and touching left toe forward.

9. Toe Touch Backward. Similar to the swing step sideward (4) except toe of free foot touches to the back at the end of the swing.

10. Shuffle Step. As rope passes under feet, push off with right foot, side stepping to the left. Land with weight on left foot and touch right toe beside left heel. Repeat in opposite direction.

11. Heel Toe. As rope passes under feet, jump with weight landing on right foot touching left heel forward. On next turn of the rope, jump, landing on the same foot and touch left toe beside right heel. Repeat, using opposite foot.

12. Heel Click. Do two or three swing steps sideward in preparation for the heel click. When the right foot swings sideward instead of a hop or rebound when the rope is above the head, raise the left foot to click the heel of the right foot. Repeat on the left side.

13. Three-Step Tap. As rope passes under feet, push off with right foot and land on left. While the rope is turning above the head, brush the sole of the right foot forward, then backward. As the rope passes under the feet for the second turn, push off with the left foot, landing on the right and repeat.

14. Reverse Direction of Rope.

    a. As the rope starts downward in forward skipping, rather than allowing it to pass under the feet, the performer swings both arms to the left or the right and makes 1/2 turn of his body in that direction (turn facing the rope). On the next turn spread the arms and start skipping in the opposite direction. This method can be used from forward to backward skipping or vice versa.

    b. When the rope is directly above the head, the performer may extend both arms, causing the rope to hesitate momentarily. At the same time as he extends both arms, the performer makes a 1/2 turn in either direction and continues skipping with the rope turning in an opposite direction from the start.

    c. From a cross arm position as the rope is going above the performer's head, the performer may uncross the arms and turn simultaneously. This will start the rope turning and the performer skipping in the opposite direction.

15. Cross Arms Forward. When the rope is above the head starting the downward swing, bring the right arm over the left and the left arm under the right, until the left hand is under the right arm pit and right hand is against the upper left arm. Jumping can be continued in this position or the arms can be crossed and uncrossed on alternate turns of the rope.

16. Cross Arms Backward. Same as above, except the rope is turned in the opposite direction.

17. Double Turn of the Rope. Do a few basic steps in preparation for the double turn. As the rope approaches the feet, give an extremely hard flip of the rope from the wrists. Jump from six to eight inches into the air and allow the rope to pass under the feet twice before landing.

SOCCER

INSTRUCTIONAL PROCEDURES

1. The development of skills in all children rather than a few outstanding soccer players should be the goal of the soccer experiences. Soccer cannot be enjoyed by participants unless they have an adequate amount of skill, thus the rationale for the emphasis on skill development in the elementary grades.

2. Soccer and soccer lead-up games can become extremely rough if not supervised closely. Rough play such as pushing, kicking and tripping must be controlled.

3. If soccer skills are practiced indoors, the balls can be deflated to diminish their liveliness and to confine them to the floor.

4. It is not necessary to use soccer balls to practice the various skills. Playground balls are nearly the same size and will allow each child to have a ball to use for practice.

5. Make sure the children practice the skills with both sides of their bodies. Allow time for each skill to be practiced with right and left sides.

6. The ball may not be deliberately played with the hands, forearm or arm. Therefore, once each child has a ball, have him move and handle his ball with his feet only.

7. Soccer should be limited to the third, fourth, and fifth grades. Some of the simple kicking and trapping skills can be practiced by the primary children.

SKILLS

Kicking

Kicking may be done with the instep, the toe, the inside and outside of the foot, or with the heel. Directions are given for a right-footed kicker and are to be reversed for the lefty. Children should practice kicking with either foot.

Instep Kick

The kicker approaches the ball from a 45-degree angle from the left, if he is a right-footed kicker. In the kick, the top of the instep meets the ball as in punting a football. It is necessary to approach from the side and kick with a moderate sideswing, or the toe will drive into and make contact with the surface. On the step into the ball, the left foot is placed close beside the ball, taking the weight of the body for the kick. With the body in a somewhat forward lean, the kicking foot makes contact with the ball with the instep. The power comes from the knee by snapping the bent leg forward. The eye is on the ball, which is contacted with the instep. The child must kick through the ball with good follow-through.

Toe Kick (Kickoff)

The toe kick is not considered to be as accurate as other kicks, but has some use in kicking off and driving the ball for distance. The technique is different from the instep kick in that the ball is approached directly from behind. The step made with the non-kicking foot should be to a point slightly back of the ball.

Toe Kick (Kickoff)-continued

The kicking toe is kept up, with the foot at right angles with the leg. The force is from the snap of the knee with good follow-through.

Inside Foot Kick

Contact is made with the inside of the foot. The kick is used for passing or goal kicking. The knee is slightly bent, and the leg is swung from the hip. The kick is used for short distances only.

Outside Foot Kick

This kick is used for only short distances and for passing or maneuvering the ball. Contact is made with the outside of the foot.

Heel Kick

The heel kick has value for a short pass to a teammate behind the player. Player steps slightly ahead of the ball and with a short snappy punch of the heel propels the ball backwards.

Punt

Used by the goalkeeper only, the punt can be done stationary or on the run. The ball is held by both hands at waist height in front of the body. In the stationary position, the kicking foot is forward. A short step is taken with the kicking foot and then a full step on the other leg. With the knee bent, the kicking foot swings forward and upward. As contact is made with the ball at the instep, the knee straightens and additional power is secured from the other leg through a coordinated rising on the toes or hop.

Trapping

Trapping enables a player to stop or slow down a rolling ball or one on the fly so he can start his own movement. In the elementary school, three types of trapping should be taught. Relaxation and "giving" with the ball are important in all traps.

1. Toe Trap. This is the simplest of all traps and involves stopping a rolling ball by putting the toe on the ball and holding it to the ground.

2. Foot Trap. Using the inside of the foot and giving with the ball, the motion of the ball is stopped by the inside of the foot.

3. Knee Trap. The knee trap can stop both a rolling and bouncing ball. The ball is smothered with one or both knees. Usually both knees are used.

SKILLS IN SOCCER (continued)

Dribbling

Dribbling is to move the ball with a series of taps or pushes to cover ground and still retain control of the ball. The best contact point is the inside of the big toe. Both the inside and outside of the foot at times can be used to move the ball.

Volleying

The change of the direction of a ball on the fly is called volleying. This can be done by stiffening a part of the body so the ball will rebound in the desired direction. Volleying can be done with the instep, knee, thigh, hip or shoulder.

Heading

Heading is a special kind of volleying in which the direction of flight is changed by making an impact with the head. The neck muscles can be used to aid in the blow. The eye must be kept on the ball until the moment of impact which is made at the top of the forehead at the hair line.

Relays

Almost all soccer drills can be organized as relays. Caution is urged to introduce relays only after the children have mastered the skills successfully to have reasonable control of the path of the soccer ball. Insistence on procedure in soccer relays is important. The ball should always be under good control, and a relay should finish with the ball in the possession of the team, not just kicked through or past some line. Touching the ball with the hands or arms should mean disqualification.

DRILLS

The drills for soccer consist of emphasis on kicking, heading, trapping, passing, dribbling, and scoring. Some of the drills concern themselves with only one skill, but the majority offer opportunity to practice a variety of skills.

Circle

The cricle formation can be used for kicking, passing, and trapping. The ball may be kicked back and forth across the circle or may be passed from player to player in a circular direction. Trapping may be included in the skills.

Circle and Leader

The circle and leader formation lends itself well to the development of soccer skills. The use of the leader in the center allows for more controlled skill practice. The leader passes and receives the ball from each circle player in turn. After completing a round to all the players, the leader takes his place in the circle, and another child becomes the leader.

DRILLS IN SOCCER (continued)

Two Line Drill

Two lines of three to four children face each other across a ten-yard distance. Players practice kicking, passing, and trapping in this formation. The ball is kicked back and forth in a sequential pattern to include each child.

Shuttle Turnback

The two halves of a shuttle formation face each other about ten yards apart. The first player in the file kicks to the first person of the other file who traps the ball and then prepares for his kick. After kicking, the player goes to the end of his file.

Circular Dribbling

The players form a large circle standing about three yards apart and facing in. One player starts dribbling the ball around the circle alternating going outside the first player and inside the next in a weaving pattern. After a player completes the round of the circle, he passes to the player ahead of him who continues the drill. Eight players in a circle make a nice number for this drill.

The drill can be used as a relay but considerable control is needed to assure that the path of the ball has been accurate and complete in the weaving movement.

File (Lane) Formation Drills

Each team is in a relay formation to practice the skills. A standard or base should be placed about fifteen feet in front of the file. The following patterns of drills illustrate some of the possibilities from this formation.

a. Player dribbles forward, around the base, and back to the file.
b. Player dribbles forward, around the base, and from this point passes back to the head of the file.
c. Use three obstacles, four yards apart. Player dribbles in and out of the obstacles in a weaving motion forming a figure-eight pattern.

Passing Drill

A double shuttle formation is used for this drill, which is the equivalent of two teams alongside each other in shuttle formation. The shuttle halves are about 25 to 30 yards apart.

Two players, one from each file, move at a time. One player has the soccer ball. A short dribble is taken forward and then the ball is passed to the other player moving forward with him. The second player takes a short dribble forward and passes the ball back. This continues until they reach the other files where two players repeat the maneuver, returning the ball to its original starting place. The ball is shuttled back and forth by two players at a time.

Heading and Volleying

Two drills are suggested for heading, with 4 to 6 players in a drill formation.

a. Circle and Leader. The leader in the center tosses the ball to each in turn for practicing heading or volleying. This is a drill for control and for developing good form.

b. Circle Formation. After the children have some practice in volleying and heading, they can volley or head the ball in a circle formation trying to keep it up continuously.

Goal Kicking

Three stages are suggested for goal kicking drills.

a. A file of players is stationed about 40 feet in front of the goal. A ball chaser awaits behind the goal. Each file player in turn dribbles forward about 10 to 15 feet and attempts to score a goal. Use different kinds of kicks.

b. A goalie guards the goal while another child is the ball chaser. Each file player in turn advances with the ball and tries to outwit the goalie and score a goal.

c. Three-on-two drills emphasize the need for accurate passing and kicking. Two players are on defense and three offensive players advance with the ball. The object for the three is to advance and score a goal.

LEAD-UP GAMES

Circle Kick Ball

Formation: Circle with hands joined
Players: 10-20
Supplies: Soccer or 10-inch playground ball.

Players kick the ball (with the side of the foot) back and forth inside of the circle. The object is to kick the ball out of the circle underneath the joined arms of the circle players. A point is scored against each of the players where the ball left the circle. Any player kicking the ball over the joined hands gets a point against him. A variation is to eliminate the offending players instead of scoring points against them.

Soccer Touch Ball

Formation: Circle with player in center
Players: 8-10
Supplies: Soccer Ball

Players are spaced around a circle about 10 yards in diameter. The object of the game is to keep the player in the center from touching the ball. The ball

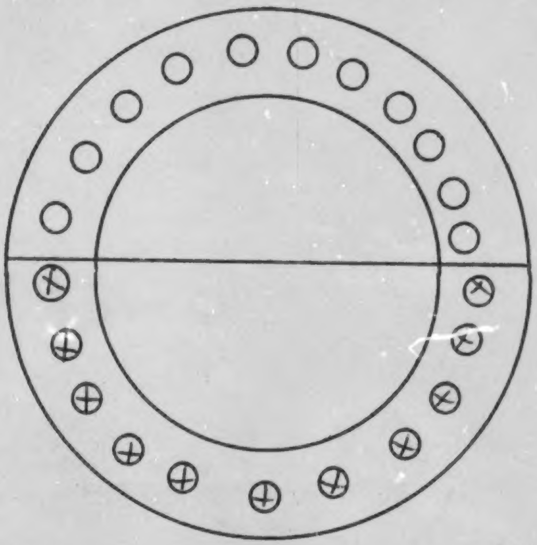
Soccer Touch Ball (continued)

is passed back and forth as in soccer. If the center player touches the ball with a foot, the person who kicked the ball goes to the center. Also, if there is an error (a missed ball), the person responsible for the error exchanges with one in the center.

Circle Soccer

Formation: A double circle is drawn on the floor (cones may be used outdoors). The outer circle is 20 to 25 feet in diameter, and the inner circle is placed so that a two-foot space is available between circles. A diameter is drawn across both circles.

Players: 16 to 30 children divided into two teams
Supplies: A soccer ball, slightly deflated



The object of the game is to kick the ball through the defense of the other team. Each team occupies the space between the circles, one on each side of The diameter.

Scoring: One point is scored for the opponents if:

1. The ball is touched with the hands.
2. The ball goes through the team below the shoulder level.
3. A player steps over the inner circle when kicking
4. The ball is kicked higher than the shoulders of the smaller of two adjacent players. A game consists of 15 points.

Dead Ball: If the ball comes to rest in the circle, any player on that side may pass the ball to a teammate. Any other ball is put into play where it left the circle. If between two players, the one on the right has the right to play the ball.

Blocking: The ball may be blocked with any part of the body except the hands and forearms.

Circle soccer (continued)

Rotation: After each score, the players on each team rotate one place to the right.

Teaching Suggestions: Emphasize that girls are to cross arms over the chest when blocking a ball. Particularly on hard surfaces the ball should be deflated enough to stay on the ground. Kicking with the side of the foot will also keep the ball low. Children should be encouraged to trap the ball before returning it.

Variation: The same principle of kicking through the other team in Circle Soccer can be used if the two teams are lined up facing each other about 20 feet apart. However, two retrievers, one from each team, are needed to return the ball to their own teams. They roam the center and pass only to their own teammates. They may compete for the loose ball but cannot block or impede the ball. A rotation system after each point is needed to include the retrievers.

Soccer Dodgeball

Formation: One team forms a circle with the other team grouped in the center.
Players: 20 to 30
Supplies: Soccer ball, slightly deflated

This is a variation of dodgeball except that the ball is kicked instead of thrown at the center players. Players may not use their hands to control or retrieve the ball. A point is scored for the kicking team for each time a person in the center is hit. Hit players can be eliminated or remain to be hit again. A point is deducted from the team score for every violation by touching with the hands.

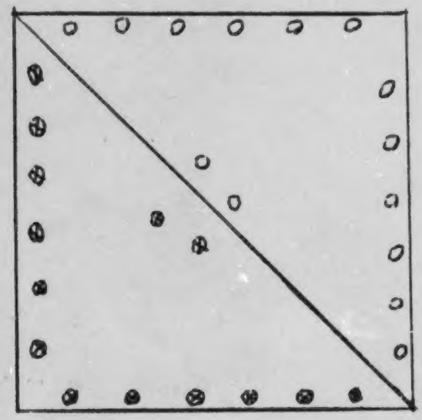
The ball should be deflated slightly and kicked with the side of the foot.

Diagonal Soccer

Formation: A square about 40 by 40 feet with a diagonal line from corner to corner
Players: 20 to 40
Supplies: Soccer ball

The diagonal line divides the playing area into two team halves; the members of the team line up on the sides of the square in their half. Two players are out on the floor from each team in their own half of the floor. These are the active players; the others act as line guards. The active players try to intercept passes and kick through the opposite team's line to score. When a score is made, the active players rotate to the sidelines, and two new players take their places.

Diagonal Soccer (continued)



Players on the sidelines may block the ball with their bodies but cannot use their hands. The team against whom the point was scored starts the ball for the next point.

Scoring: Scoring is much the same as in Circle Soccer in that a point is scored for your opponents if you:

1. Allow the ball to go through your line below shoulders.
2. Touch the ball illegally.
3. Kick the ball over the other team above shoulder height.
4. If an active player steps over the diagonal line to retrieve or kick the ball.

Teaching Suggestions: If the class is large, enlarge the area and use 3 or 4 active players at a time.

Sideline Soccer

Formation: Square about 60 by 60 feet
Players: 10 to 15 on each team
Supplies: Soccer ball

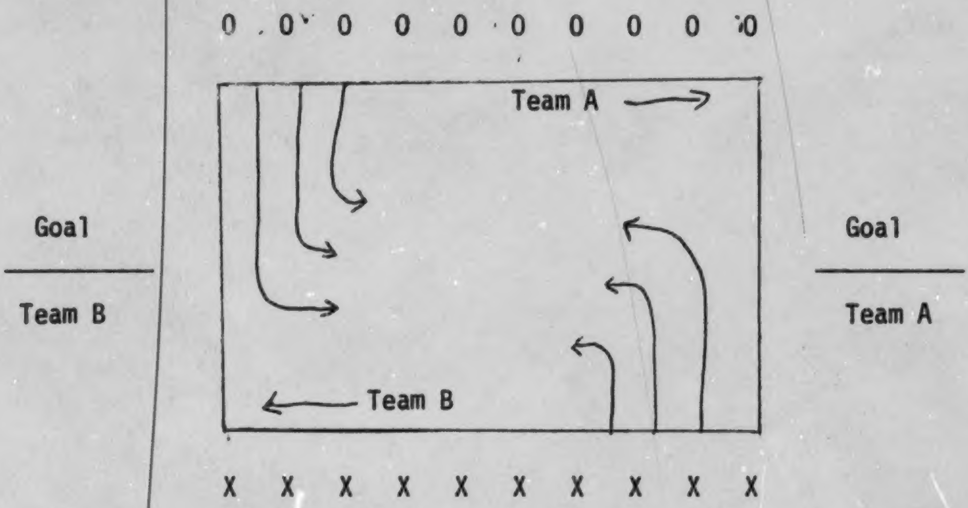
The teams line up on the sidelines of the square with the end lines open. Three active players from each team are called for from the end of the team line. These remain active until a point is scored and then are rotated to the other end of the line.

The object is to kick the ball over the end line which has no defenders. The three compete against each other, helped by the players on the sidelines. A ball to score must go over the end line at or below shoulder height and counts one point. None of the players may play the ball with the hands. The active players follow the restrictions of no pushing, holding, kicking, or other rough play. This constitutes a foul and causes a point to be awarded to the other team.

Sideline Soccer (continued)

The ball must be last kicked by an active player to score. If the ball is out-of-bounds or does not score, play continues until a point is scored by the group of active players.

Play is started by the referee dropping the ball between two players from opposite teams. Out-of-bounds is given to the team opposite the one which caused the ball to go out. This is a free kick but cannot score a goal directly from the kick. Violation of the touch rule is also a free kick at the spot of the foul.



Teaching Suggestions: When the ball is dropped the remaining players should be back protecting their goal.

Variation: If the scoring seems to be too easy, make smaller goals on each end by use of jumping or volleyball standards or other markers to narrow the scoring area.

The distance between goals can also be increased to make more playing area.

Soccer Snatch Ball

Formation: Two parallel lines about 30 feet apart
Players: 6 to 10 on each team
Supplies: Soccer ball

Each team is numbered consecutively and is back behind its line. For each number on one team there is a corresponding number on the other team.

The teacher places the ball at a spot midway between the two lines. The teacher calls a number, and the two players, one from each team, run forward. Each tries to capture the ball and kick it back to his own line. A point is scored when the ball is over the line below shoulder level. If over shoulder height, the other team scores a point.

Soccer Snatch Ball (continued)

Teaching Suggestions: The teacher varies the order of the numbers but should make sure that every number is called. If the ball goes out on the sides, it can be dropped between the two active players.

Dribble Call Ball

Formation: Circle formation for each team.
Players: 6 to 10 on each team
Supplies: Soccer ball for each team

The players on each team are numbered consecutively. The teams should be equal in numbers. A soccer ball is placed in a two-foot square in the center of each team circle. When the teacher calls a number, each opponent holding this number runs to the center of his circle and dribbles the ball out through the space just vacated, around the circle, and back through the opening to the center area, where he finishes by placing his foot on the ball while it is in the small square. As soon as the winner is determined, he returns to his place and another number is called. One point is scored for the winner.

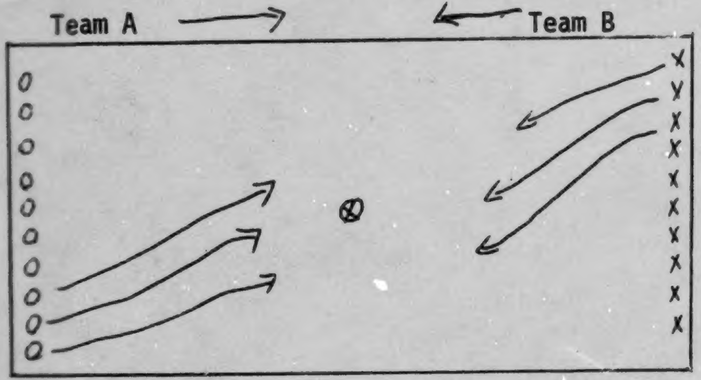
Teaching Suggestions: The game should be played with not over ten children on each team. It is better to have more teams with fewer children on each team. The teacher should stand where he can see the finishing order of teams. The players could be seated in the circle, and compete. If the players are seated, there is less tendency to make the circle smaller. The game is over when all numbers have been called.

Line Soccer

Formation: Two goal lines about 50 to 80 feet apart with sidelines 40 to 60 feet wide.
Players: 10 to 20 on each team
Supplies: Soccer ball

Each team stands on one goal line which it is to defend. The referee stands in the center of the field holding a ball. At the whistle, two players (three if the teams are large) from the right side of each line of players run to the center and become the active players. The referee drops the ball to the ground, and the players try to kick it through the other team defending the goal line. The players in the field may advance by kicking only. The line players act as goalies and are permitted to catch the ball. The ball must be laid down immediately and either rolled or kicked. It cannot be punted or drop-kicked.

Line Soccer (continued)



Scoring: One point is scored when the ball is kicked through the opponent's goal below shoulder level. One point is also scored in case of a personal foul involving pushing, kicking, tripping, etc.

Penalties: For illegal touching by the active players, a direct free kick from a point 12 yards in front of the penalized team's goal line is given. All active players on the kicking team, except the kicker, must be to one side until the ball is kicked.

Time Limit: A time limit should be set of two minutes for any set of players. If no goal is scored during this time, a halt is called and players are changed.

Out of Bounds: The ball is awarded to the opponents of the team last touching it out-of-bounds. A throw in from the side line is in order. If the ball goes over the shoulders of the defenders at the end line, any end line player may retrieve the ball and put it in play with a throw or kick.

Teaching Suggestions: Line Soccer should be played with the rules of soccer where possible. If boys and girls are together, girls should compete only against girls as active players. Arrange the rotation so this occurs.

Variations:

1. If there is enough space, the teams can be divided into fourths (1's, 2's, 3's, and 4's). They need not keep any particular order at the end lines but simply come out as active players when called. By the use of numbers, the teacher can put different groups against each other.

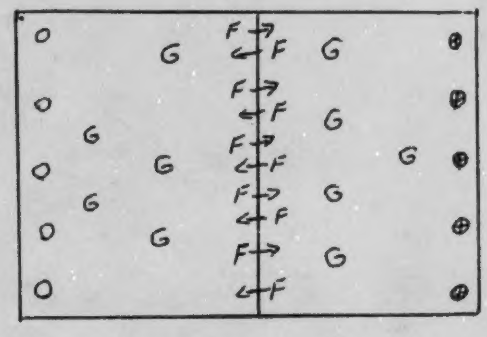
2. An offside line can be used. This is a line parallel to the goal line and five feet from the line. No offensive player can cross the offside line. The object is to keep the charging players away from the defensive line.

3. A regular goal can count two points while a goal from a direct free kick can count only one.

4. Instead of giving a score for a personal foul a penalty kick can be awarded. For illegal touching, a free kick can be awarded.

Three Line Soccer

Formation: Soccer field 80 to 120 feet long, 60 to 100 feet wide
Players: 15 to 20 on each team
Supplies: Soccer ball



This game follows the same general rules of Line Soccer. Each team is divided into three equal groups and line up as Forwards, Guards, and Goalies. Whenever a point is scored or the time is called, the teams rotate positions.

The forwards stand at the center line for the kickoff and then for play move into the forward (for them) portion of the field. The guards are scattered in the back half of the field, and the goalies are on the goal line. Thus forwards compete against guards of the other team, while the goalies guard the goal.

The goalies may use their hands to defend their goal, but the other players follow regular soccer player rules.

The game is started with a kickoff at the center with all players on side. After each score, the team that did not score gets to kickoff.

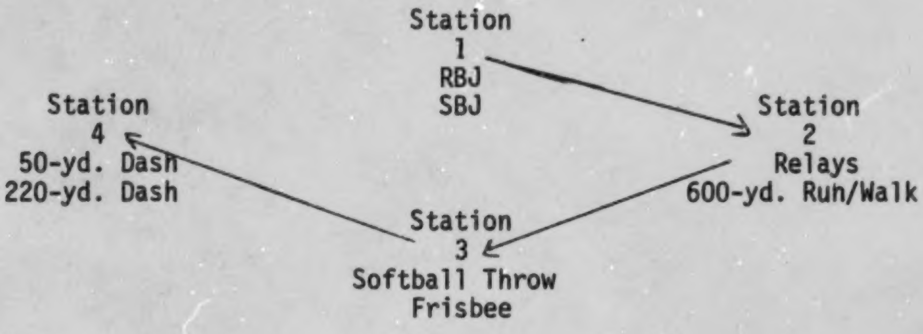
Penalties:
1. Free Kick. For illegal touch and from the spot of the foul.
2. Direct Free Kick. Personal foul by a team in its front court.
3. Penalty Kick. Personal foul by a team in its back court (defense). The ball is placed 12 yards from the goal line and only the goalies may defend.

TRACK AND FIELD

INSTRUCTIONAL PROCEDURES

1. Form should be stressed after the children learn the basics of each activity. Children should be brought to realize that good results in track and field occur through good form and practice.

2. Make sure the children try each of the events in the early phases of the unit. A good method is set up a circuit and have children rotate to each of the areas. For example:



3. The children should be taught to time and measure each other's performance. This will free the teacher to do much individual coaching.

4. Daily records of the children's should be recorded. This will give children the opportunity to check their performances for improvement. A suggested method is to put a clipboard with a record sheet and pencil at each station and have them record their performances.

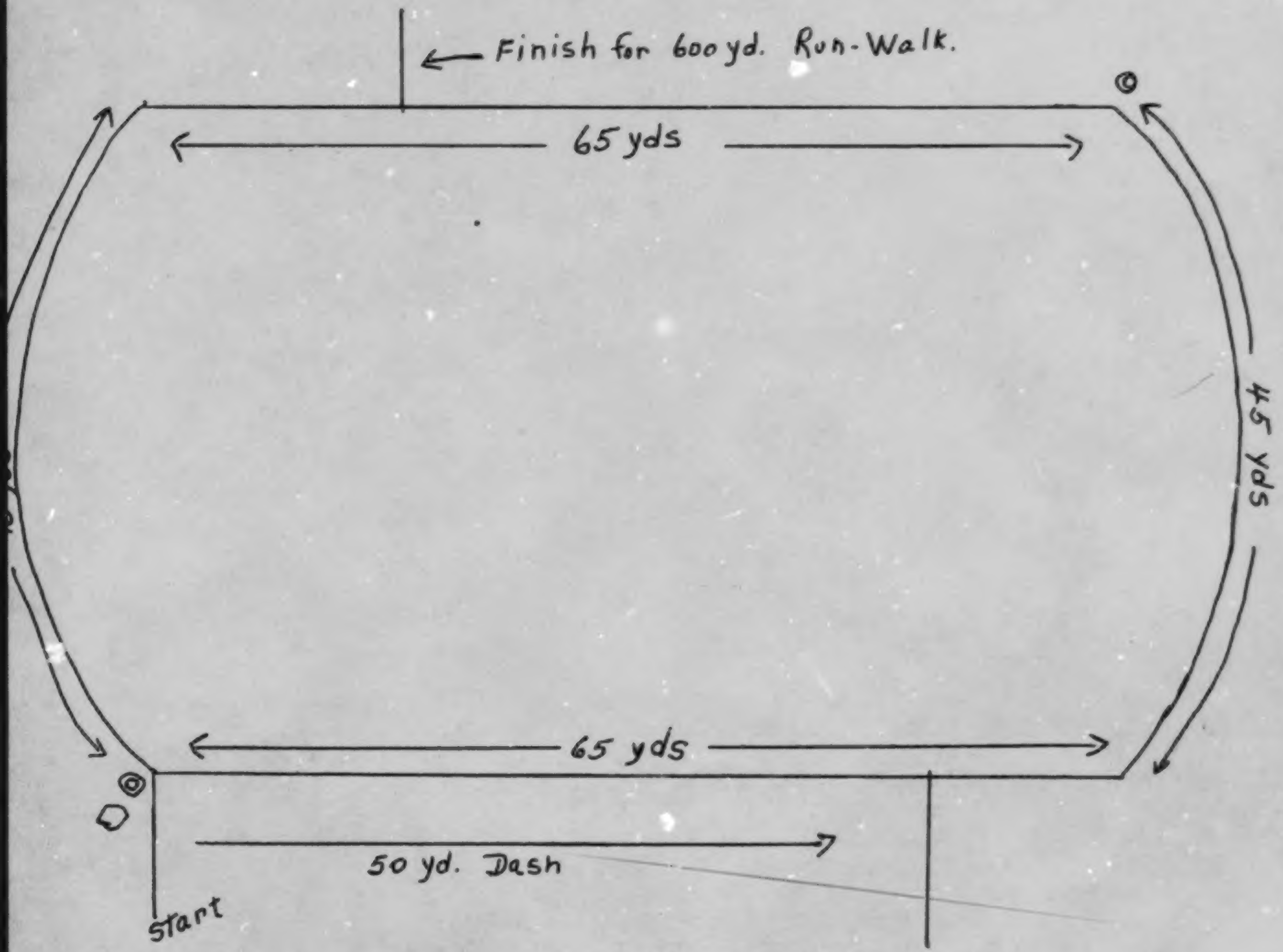
5. In setting up a track meet, make sure the children are grouped with others in which they have a chance to win. This can be accomplished by placing the children into small groups of 4 or 5 based on their past recorded performances. To administer a track meet takes time and planning; involve children in the planning to give them further insight into a track and field meet.

6. Records may be kept to show children goals other students their age have reached.

RECOMMENDED EVENTS

1. High Jump
2. Running Broad Jump
3. Standing Broad Jump
4. 400-yard Relay
5. 880-yard Relay
6. 50-yard Dash
7. 220-yard Run
8. 600-yard Run/Walk
9. Softball Throw
10. Frisbee Throw

The following is a recommended method of setting up the track:



◎ = Exchange points for 440-yard relay

⬡ = Exchange point for 880-yard relay

DESCRIPTION OF EVENTS

Running Form

The body leans forward somewhat. The arms swing in opposition to the legs; that is, when the right leg comes forward, there is a thrust of the left arm. The arms are bent at the elbows and swing from the shoulders so the hands come up almost to shoulder height in front of the body. The arms should swing in the forward-backward plane and not across the body. The knee is lifted sharply forward and upward and brought down with a vigorous pushing motion, the toes pushing off the ground the moment they touch.

In coaching running form, concentrate on the following:

1. The quality of lightness
2. The quality of looseness
3. Good foot and ankle movement
4. Good knee action
5. Proper body position
6. Proper length of pace

Standing Start

The standing start should be practiced and best techniques employed, as this type of start has a variety of uses in physical education activities. Many children find it more comfortable to use this start rather than the sprint start. However, as soon as practical, children should accept and employ the sprint start for track work.

The feet in the standing start should be at a comfortable stride position, with the body weight forward in a lean and the weight on the toes.

Sprint Start

To take the "on the mark" position, the toe of the front foot is placed from 4 to 10 inches from the starting line. The fingers are spread and the weight is on the tips of the fingers. The knee of the rear leg is placed just opposite the ankle of the leg already down.

On the "get set" command, the knee of the rear leg is raised so that the knee is level with the ankle of the other leg. The back is level with the ground, and the eyes are focused at a point six to eight feet ahead of the starting line. The weight is evenly distributed between the hands and the feet.

On the signal to start, a sharp drive is given with both feet, with the front leg straightening when the back leg comes forward for a step. The body should rise gradually and not "pop up" right after the start.

Baton Passing

The runner exchanges the baton from his left hand to the right hand of the runner ahead. The runner should carry the baton like a candle when passing. The receiver reaches back with his right hand and begins to move ahead when the coming runner is three to five yards back of him. He grasps the baton and immediately shifts it to his left hand while moving. The exchange should be made on the move with the front runner timing his start and increase of speed to the pace of the runner coming in. If the baton is dropped, it must be picked up or the team is disqualified.

Standing Broad Jump

In both the standing and running broad jump, the measurement is made from the take-off board or line to the nearest point on the ground touched by the jumper. It is important that the children do not fall or step backward after making the jump. In the standing broad jump, the performer toes the line with the feet flat on the ground and fairly close together. His arms are brought forward in a preliminary swing and then swung down and back. The jump is made with both feet as the arms are swung forcibly forward to assist in lifting the body upward and forward. While in the air, the knees should be brought upward and forward with the arms forward to sustain balance.

Running Broad Jump

A short run is needed and should be planned so that the toes of the jumping foot will contact the board in a natural stride. The jumper takes off with one foot and should strive for height. The landing is made on both feet after the knees have been brought forward. The landing should be made in a forward direction, not sidewards.

Each contestant is given a certain number of trials (jumps). If a person runs into the pit or steps over the scratch line while jumping, this counts as one of the trials.

Measurement is from the scratch line to the nearest point of touch.

The pit for the broad jump should be filled properly and the sharp edges covered or leveled with sand. The take-off board should be adjusted to the jumping ability of the poorer jumpers in the group. Early jumping should be done for form. Distance can come later.

The pit must be clear before the next jumper takes his turn.

High Jump

Three styles of high jumping are presented. Some argument exists pertaining to whether or not the scissors style should be taught. Some maintain that this is a logical and relatively easy way for children to jump and that the technique has utilitarian value outside of track and field work. Others maintain that a youngster learning the scissors style would necessarily need to change if he were seriously interested in high jumping. The decision of whether or not to include scissors style in the instructional program depends probably upon personal convictions.

High jump techniques are developed by effective practice. The bar should be at a height which offers some challenge, but allows concentration on technique rather than on height. Too much emphasis on competition for height quickly eliminates the poorer jumpers, who are the ones who need the practice the most.

High jump work should be a part of rotational group practice covering several events if only one high jump pit is available. The practice of keeping the entire class together on a single high jump facility is poor methodology. This concentrated arrangement will determine who are the best jumpers in the class, but does little else.

High Jump - Scissors style. The high jump bar is approached from a slight angle. The take-off is by the outside leg (the one farthest from the bar). The near leg is lifted and goes over first, followed quickly by the rear leg in a looping movement. There should be a good upward kick with the front leg, together with an upward thrust of the arms. The knees should be straightened at the highest point of the jump. The landing is made on the lead foot followed by the rear foot.

High Jump - Western Roll. An approach at an angle of 45 degrees is used. The take-off is with the inside foot, with the outside foot swung forward and upward. The body lies parallel to the bar in crossing the bar. The hands and take-off foot hit the ground about the same time.

High Jump - Modified Western Roll. This form is sometimes called the straddle jump because the body in crossing the bar is face down to the bar. The take-off is the same as in the normal Western Roll. The landing is made on the swing-up foot and the hands. This jump is popularly termed the "Belly Roll."

TUG-OF-WAR ROPES

INSTRUCTIONAL PROCEDURES

1. Equate competition. By pairing contestants of equal size, contests become more interesting because of the uncertainty of the outcome.

2. Work out a system of rotation, if possible, so a child will have a variety of evenly matched opponents.

3. Provide an equal start for the contestants. This avoids disagreements among children and prevents one child from gaining an advantage over another.

4. Caution children not to release their end of the rope immediately in order to prevent injury to the students. The instructor should blow a whistle and require the students to stop pulling immediately.

5. The children should be instructed to inform each other if their grip is slipping. They should stop pulling, renew their grip, and continue.

6. Isometric exercises are beneficial for the students. Remember the following principles when using the ropes for isometrics:

   a. Pull, don't tug - don't force your partner to move his feet.

   b. Hold the pull for approximately 8-12 seconds.

   c. Don't pull with straight arms and legs. Bending the limbs slightly will involve more muscle groups.

ISOMETRIC EXERCISES

Use various positions to keep interests high and to utilize various muscle groups. The following are suggested positions:

1. Partners facing each other and pulling with:

   a. Both hands
   b. Right and left hands
   c. Arms above head
   d. Rope between legs
   e. Rope around neck
   f. Elbows
   g. Knees
   h. Instep of foot

2. Partners facing back to back and pulling with the same combinations as above.

3. Partners with their sides toward each other.

4. Partners on their stomachs:

   a. Pull with arms, using a position of heads toward each other or feet toward each other. While pulling, attempt to arch the body as much as possible to develop the back muscles.

4. b. Pull with feet or knees and try to prevent body sliding by applying pressure to the floor with the hands.

5. Partners on their backs using same activities as listed above for stomach activities.

ACTIVITIES

Starting Position: Two opponents face each other across a line.

Action: The first child to pull the other across the line wins.

Variations: Use various ways of pulling, such as:

1. Right hand only, left hand only, both hands.
2. Grasp the rope with the right hand and support the body with the left hand and the feet. Change hands.
3. Pull with backs to each other, with the rope between the legs.
4. Opponents are face down on all fours with the feet toward each other. Hook the loops around one ankle of each opponent. The pull is made with both hands and the foot that is on the floor.
5. Opponents in crab position. The rope is pulled by hooking a toe through the loop.
6. Peg Pick-up. Instead of having opponents pull each other across a line, put a peg (Indian Club) behind each opponent at a suitable distance. Each person then tries to pull the other toward his own peg so he can pick it up.
7. Four Corner Peg Pick-up. Tie two individual ropes together at the center of each so that four loops are now available for pulling. Put four pegs in the form of a square and let four children contest to see who can pick up his peg.
8. Doubles. Have two children pull against two. The loops should be big enough so that both can secure hand holds on them. Use right hands only, left hands only, etc.
9. Japanese Tug-of-War. Two children take hold of a rope, each with both hands on a loop. The children are positioned close enough together so that there is some slack in the rope. A third party grasps the rope to make a 6-inch bend at the center. The contestants pull the rope so that there is no slack. On the signal "Go" the third party drops the loops and the opponents try to pull the other off balance. To move a foot is to lose.
10. Hawaiian Tug-of-War. A typical tug-of-war except that the instructor tells the children to pull only if they hear the word "Hula." Many attempts to deceive them such as saying the command "Go" will add to the enjoyment of this activity.

TUMBLING, STUNTS AND COMBATIVES

INSTRUCTIONAL PROCEDURES

1. The following activities are divided into six sub-units and arranged in order of difficulty. The teacher should start the class at the beginning of each sub-unit regardless of grade level. The children can then perform the activities until they reach a point at which a specific activity appears to challenge them and requires practice to reach an adequate level of performance. This accomplishes two things:

   a. The teacher knows the exact performance capability of each child.
   b. It insures a proper teaching progression.

   Note: Relate new activities to those previously learned. It is good teaching technique to review from the previous lessons the stunt which leads up to the new activity.

2. When preparing a lesson choose a few activities from each sub-unit. This will insure an adequate variety of activities and help maintain the student's interest.

3. The sub-units on combatives and partner stunts are intended primarily for the intermediate grades. In certain cases, however, some of the activities in these sub-units might be used in the primary grades.

4. As many tumbling mats as possible should be used to avoid the long waiting lines. Six to eight mats will keep lines short and allow the children much more practive time between activities.

5. Children should be encouraged to help each other and to evaluate each other's performance. The quality of performance should be given consideration with regard to the individual. They should be expected to attempt to polish their performance but not expected to measure up to a strict class standard.

6. In most activities in this unit, there are three distinct parts:

   a. The starting position.
   b. The execution.
   c. The finishing position.

   Each activity should be taught with equal emphasis given to all three parts of the activity.

7. Demonstrations of the activity can be given by the teacher or a pupil. A verbal description of key points required in performing the stunt may be given simultaneously with the demonstration.

8. Spotting becomes important as the activities become more complex. Less-skilled performers will also require more spotting. Spotting is necessary to assist the performer through critical points in the activity and to prevent a hazardous fall or landing. In assisting the performer, the spotter should be positioned in relation to the direction of the activity, so that he is able to move with the performer during execution of the activity. Avoid "wrestling" or forcing the child through the activity.

Inverted stunts, such as the head stand, should be spotted during the learning stages. It is important for the spotter to control the movement of the performer so that he/she may return to the starting position in the same direction that he/she moved into the inverted position.

Students can be fine spotters if properly trained. Remember: Good student spotters require good instruction from the teacher.

9. Encourage, but do not force a child to perform an activity. Patience is required to overcome the student's fear of a "new topsy turvy world."
10. Some activities are performed in pairs or small groups. In most cases, it is necessary to match the individuals in size and strength.
11. Many of the activities can be performed with just one side of the body, thus the children should be challenged to perform the activity with the other side of the body also to insure proper body growth and development.
12. Help the children build pride in accomplishment. They should learn the secret to success: "Perfection and outstanding performance are achieved only through much practice."

ACTIVITIES

Animal Walks

1. Puppy Dog Run. Place hands on the floor, bending the arms and legs slightly. Walk and run like a happy puppy. The teacher should see that the youngsters look ahead. By keeping the head up in good position, the neck muscles are strengthened.

   Variations:
   - a. Children may also use the same position to imitate a cat. Walk softly, stretch at times like a cat.
   - b. Monkey Run. Turn the hands so the fingers point in (toward each other).
   - c. Go sidewards, backwards, etc.

2. Bear Walk. Bend forward and touch the ground with both hands. Travel forward slowly by moving the hand and foot on the same side together; that is, the right hand and foot are moved together and then the left side. Make slow, deliberate movements.

3. Rabbit Jump. Crouch to a deep-knee bend position and place the hands on the floor in front of the feet with the knees pointed out. Move forward first with the hands and then bring the feet up to the hands.

   Emphasize to the children that this is called a jump rather than a hop because both feet move at once.

   Variation: Try with the knees kept together and arms on the outside. Also, try taking a great deal of the weight on the hands before the feet are placed.

   Jump over a hurdle or through a hoop.

4. Elephant walk. Bend forward, clasping hands together forming a trunk. Walk forward in a slow, dignified manner with big steps, keeping the legs straight and swinging the trunk from side to side. Stop and throw water over the back with the trunk.

5. Gorilla Walk. Bend knees slightly and carry the trunk forward. Arms hang at the side. As the child walks forward, touch fingers to the ground at each step.

   Variation: Let children stop and beat on their chests like a gorilla. Also, bounce up and down with hands and feet touching the floor.

6. Lame Dog Walk. Walk on both hands and one foot. The other is held in the air as if injured. Walk a distance and change feet. Eyes should be forward. Also move backwards, in other combinations.

7. Cricket Walk. The child squats and spreads his knees. He puts his arms between his knees and grasps the outside of his ankles with his hands. In this position, walk forward or backward. Chirp like a cricket. Turn around right and left.

8. Seal Walk. The child is in a front-leaning (push-up) position, the weight supported on straightened arms and toes. Keeping the body straight, the child walks forward using the hands for propelling force and dragging the feet.

   Variation: Let the child walk forward a short distance and then roll over on the back clapping hands like a seal.

9. Crab Walk. The child squats down and reaches back putting both hands on the floor without sitting down. With head, neck, and body level in a straight line walk forward, backward, and sideward.

   Children have a tendency to lower the hips. See that the body is kept in a straight line.

   Variations:
   a. As each step is taken with a hand, the other hand can slap the chest.
   b. Move the hand and foot together on the same side.
   c. Try balancing on one leg and opposite hand.

10. Frog Jump. From a squatting position, with the hands placed on the floor slightly in front of the feet, jump forward a few feet lighting on the hands and feet simultaneously. Note the difference between this stunt and the Rabbit Jump (Item 3).

11. Walrus Walk. Similar to the Seal Walk (Item 8). Begin with a front leaning rest position with fingers pointed outward. Make progress by moving both hands forward at the same time. Some children may be able to clap hands as they take each step. Before giving this stunt, review the Seal Walk.

12. Wicket Walk. Pupils bend over and touch the floor with their weight evenly distributed on hands and feet. By keeping the knees straight a wicket can be formed. Walk the wicket forward, backward and sideward.

    Be sure the knees are kept reasonably straight as the stunt loses much of its flexibility values if the knees are bent too much.

    The stunt gets its name from the position of the child who resembles a wicket in a croquet game.

13. Measuring Worm. From a front-leaning position, keeping the knees stiff, bring up the feet as close as possible to the hands by inching forward with the feet. Regain position by inching forward with the hands.

14. Alligator. Child is face down on the floor with the elbows bent. Move along the floor alligator fashion keeping the hands close to the body and the feet pointed out.

15. Leap Frog. A back is formed by one student who bends over, resting the hands either on the floor (low back) or on the knees (high back). The jumper, with a running start, must lay his/her hands flat on the "back" at the shoulders and vault over. The take-off jump must be made with both feet. At the height of the jump, the chest and head must be held erect. Stress the legs to be spread while clearing the "back" and emphasize good landing form.

    Variations:
    a. Have more than one back for a series of jumps.
    b. Combine with a forward roll following the leap frog.
    c. Vault from the side rather than from the rear.

16. Mule Kick. Stoop down and place the hands on the floor in front of the feet. The arms are the front legs of the mule. Kick out with the hind legs while the weight is entirely supported by the "front legs."

    Variations: See if the children can make two kicks before the feet touch the ground.

17. Double Lame Dog. Support the body on a hand and leg (same side). Move forward in this position maintaining balance. The distance should be short (5'-10") as this is strenuous.

    Variation: Keep the free hand on the hip.

18. Toe Tug Walk. Bend over and grasp the toes with the thumb on top. Knees are bent slightly and the eyes are forward. The child should walk forward without losing the grip on the toes. Walk backward and sideward to provide more challenge. Also, the child can walk in various geometric patterns like a circle, triangle, or square.

    Variations: Try doing the walk with the right hand grasping the left foot and vice versa.

19. Walrus Slap. Review the Seal Walk and Walrus Walk (Items 8 and 11). From the same position (front leaning rest), push the body up in the air by quick force of the arms, clap the hands together and recover to position.

Balance Stunts

1. Stork Stand. The child folds his/her arms and shifts the weight completely to one foot. The other foot is placed so that the sole of the foot is placed against the calf of the supporting leg. Stand for 5-10 seconds without motion. Try the stunt with the eyes closed. Change supporting leg.

2. Balance Touch. An object (eraser, block, or rolled up paper) is placed a yard away from a line. Balancing on one foot, the child reaches out with the other foot, touches the object, and recovers to the starting position. See that he/she does not place weight on the object but merely touches it. Try reaching sidewards, backwards.

    Variations: Try at various distances. On a gymnasium floor, count the number of boards to get the distance of the touch.

3. Leg Balance,Forward. With the knee straight, extend one leg forward with the toe pointed so that it is level to the floor. Balance on the other leg for 5 seconds. Use arms out to the side for balance. Lean back as far as possible.

   Leg Balance, Backward. Extend the leg backward until it is parallel to the floor. Keep eyes forward and arms out to the side while balancing on the other leg. Hold for 5 seconds without moving.

4. Three-Point Tip-Up. Squat down on the mat, placing the hands flat, fingers pointing forward, with the elbows inside and pressed against the inner part of the knees. Lean forward, slowly transferring the weight of the body to the bent elbows and hands until the forehead touches the mat. Return to position.

   This stunt provides a background for the Headstand given in a later grade.

   Variation: Put the head down first and place the knees on top of the elbows.

5. Frog Handstand (Tip-Up). The stunt follows the same directions as the Three-Point Tip-Up (above). Squat down on the mat, placing the hands flat, fingers pointing forward, with the elbows inside and pressed against the inner part of the knees. Lean forward using the leverage of the elbows against the knees and balance on the hands. Hold for five seconds. Return to position.

6. Leg Dip. Extend both hands and one leg forward, balancing on the other leg. Lower body to heel seat and return without losing the balance or touching the floor with any part of the body. Try with the other foot.

7. The Headstand. Starting from a squat position, with hands pointed forward, fingers spread and slightly cupped, about shoulder-width apart, put the head on the mat about 10 inches from the hands.

   Keeping the weight on the forward part of the head (near the hairline), walk the feet forward until the hips are high over the body. Keep one foot on the mat and kick the other up, quickly following with a push by the mat foot to bring that leg up to the one already in upright position.

   Feet should be together with legs straight and toes pointed, and the back is arched with weight evenly distributed among the hands and head.

   Children should be taught how to come down. The safest way is to return to the mat in the direction that was used going up. If the child overbalances and falls forward, he/she can either arch the back and make contact with the feet first or he/she can tuck the head under and come down with a forward roll.

   The triangle formed by the hands and the head is important, as well as the weight on the forward part of the head. The majority of the troubles which occur while doing the headstand come from incorrect head-hand relationship. The correct placement can be insured by making sure the head is placed the length of the performer's forearm from knees, and the hands placed at the knees.

   When learning, children should work in units of three students. One child attempts the stunt with a spotter on either side. Positions are rotated.

Each spotter kneels, placing his/her near hand under the shoulder of the performer. The performer now "walks" his/her weight above the head and kicks up to position. The spotter on each side supports by grasping the leg.

Do not let students stay in the inverted position too long, nor should there be contests to see who can stand on his/her head the longest.

8. Knee Dip. Grasp the right instep behind the back with the left hand, balancing on the left foot. With the other arm out for balance, lower and touch the floor with the bent knee. Regain balance. During the learning stages, the teacher can place a book under the knee being lowered making an easier stunt. Try with the other leg.

   Variation: Hold the right foot with the right hand and vice-versa.

9. Seat Balance. Sit on the floor holding the ankles in front with the elbows inside the knees. The feet are flat on the floor, and the knees are bent approximately at a right angle. Raise the legs so that the knees are straight with the toes pointed and balance on the seat for 5 seconds.

   Variation: Make a quarter turn of the body using the seat as the pivot point. Try other turns of farther distances.

10. Finger Touch. Put the right hand behind you with the index finger straight and pointed down. Grasp the right wrist with the left hand. From an erect position with the feet about 6" apart, squat down and touch the floor with the index finger. Regain erect position without losing balance. In learning the stunt, the teacher can use a book to decrease the distance, making the touch easier.

11. Face-to-Knee Touch. With the hands on hips, balance on one foot with the other leg extended backward. Bend the trunk forward and touch the knee of the leg that is supporting the body with the forehead.

12. Balance Jump. With the hands and arms out to the front and the body parallel to the ground, one leg is extended behind and the weight is balanced on the other leg. Quickly change balance to the other foot, resuming the initial position with the feet exchanged. Be sure that the body remains parallel to the ground.

13. Headstand Variations. The headstand should be reviewed. See if the children can clap the hands during the headstand. The weight has to be shifted momentarily to the head, and back to the hands after the clap. Clap hands twice.

    Use different leg positions for the headstand. Legs can be split, forward and back, knees bent, etc.

    Try putting one hand alongside the body. Also, see if the performer can lift the head off the floor using hand pressure.

14. Headstand Variations. Practice the movement from a headstand into a forward roll. Do the headstand with a bean bag or ball between the ankles.

ACTIVITIES FOR TUMBLING, STUNTS AND COMBATIVES (continued)

15. Front Seat Support. Sit on the floor with the legs straight out in front of the body. The hands are placed flat on the floor halfway between the hips and the knees. Support the entire weight of the body on the hands, holding for three to five seconds. Assistance can be given by slight upward pressure on the heels.

16. Elbow Balance. The object of this stunt is to balance the body face down horizontally on the two hands with the elbows supporting the body in the hip area. To get into position, support the arched body with the toes and forehead. Work the forearms underneath body for support with the fingers spread and pointed to the back. Try to support the body completely on the hands for 3 seconds, with the elbows providing the leverage under the body. Assist the student by slight support under the toes.

17. High Dive. Fold a piece of paper that can be picked up by the teeth. Using the arms for balance and standing on one foot only, try to pick up the paper with the teeth. If this seems too difficult, shorten the distance to the paper by elevating it on a box or book.

18. "V" Seat. The child is on the back with arms overhead and extended. Keeping the knees straight and the feet pointed, the legs and upper body are brought up at the same time to form a "V". The entire weight is balanced on the seat and should be held for 5 counts.

    This exercise, like the curl-up, is excellent for the development of the abdominal muscles.

19. Forearm Headstand. The stunt is similar to a headstand except for the way the supporting base is formed. Take a kneeling position, with both elbows on the mat and the forepart of the head in the cupped hands. From this position, support the body in an inverted upright position. Spotters are needed on either side of the performer.

    Variation: A second way to arrange the hand position for support is to have the hands on the floor with the palms down. A rest is made for the head by the thumbs and forefingers forming a small circle. The remainder of the fingers are spread and the elbows are out so that the base is a triangle formed by the hands and elbows.

20. Forearm Stand. Place the forearms down on the mat with the palms down and the elbows out, forming a triangle base. Do an elbow stand so that the forearms and the hands support the weight of the inverted body. Stress getting the center of gravity over the support base. There is more body curve in this stunt as compared with the head and hand stands.

21. Handstand. Place hands on mat, shoulder width apart, fingers spread, slightly cupped and pointed straight ahead. Keeping one leg straight, walk up close with the other leg to elevate the hips. The arms are straight and the shoulders well forward of the hands. Kick up with the straight leg and push off with the bent leg. With the back arched, the shoulders are brought back to a point directly over the hands.

    Spotters should be stationed on either side of the performer. The back should be arched and the head up. The feet are together and the toes pointed toward the ceiling. It is important that the spotter on each side have a firm grip beneath the shoulders of the performer. The other hand of each spotter can assist the lift by upward pressure on the thigh.

Variation: Do a handstand to a partner standing in front of you to catch your feet.

Tumbling

1. Forward Roll. Stand facing the mat with the feet apart. Squat and place the hands on the mat, shoulder-width apart with the elbows against the inside of the thighs. Tuck the chin to the chest and make a rounded back. A push-off with the hands and feet provides the force for the roll. The child should carry the weight on the hands with the elbows bearing the weight of the thighs. By keeping the elbows against the thighs and assuming weight there, the force of the roll is easily transferred to the rounded back. The child should try to roll forward to the feet. Later, try with the knees together and no weight on the elbows.

   Kneeling alongside the child, the spotter can help by placing one hand on the back of the child's head and the other under the thigh for a push.

2. Back Roller. This stunt is a lead-up to the Backward Roll. Form a human ball by bringing the knees to the chest and clasping them with the arms. Roll back and forth. Try to roll forward to a stand. Begin first with the feet crossed and then progress next with the feet together.

3. Backward Curl. This stunt has three stages:

   a. Begin in a sitting position with the knees drawn up to the chest and the chin tucked down. The arms are placed out to the sides as the shoulders make contact with the mat. Roll backwards until the weight is on the shoulders, and the feet and legs come back over the head so that the toes touch the mat. Roll back to starting position.

   b. Same action except the hands are placed alongside the head on the mat as the child rolls back. The fingers are pointed in the direction of the roll with the palms down on the mat. A good direction to the children is "Point your thumbs toward your ears and keep your elbows reasonably close to the body."

   c. The third stage is similar to #2 except that the child starts in a crouched position on the feet. He/she is in deep-knee position with the back toward the direction of the roll. He/she secures momentum by sitting down quickly, bringing the knees over the head.

   The teacher has to recognize that this, like the Back Roller, is a lead-up to the Backward Roll. The hand position is an important item to be stressed. Teach the children to push hard against the floor to take the pressure from the back of the neck.

   Variations:
   a. Touch the knees behind the head instead of the toes.

ACTIVITIES FOR TUMBLING, STUNTS AND COMBATIVES (continued)

b. Another interesting challenge can be made using a bean bag. Have the child keep a bean bag between the feet and deposit it behind the head, return to starting position. Next, curl back and pick up the bean bag, returning it to original position.

c. A more difficult backward curl which some children may be able to do starts with the child sitting with legs crossed and the hands grasping the feet. Roll backwards, touching the floor overhead with the feet. Return to position.

4. Forward Roll Variation. During the roll the child can cross the legs and come to his/her feet in this position. The legs can be uncrossed with a pivot which will face the performer in the direction from which he/she came. Forward roll back to starting position.

5. Backward Roll. Start with the back toward the mat in the same squat position as in the forward roll. Push off with the hands quickly, sit down, and start rolling over on the back. At the same time bring the hands up over the shoulders, palms up, fingers pointed backward. Continue rolling backward with the knees close to the chest. The hands will now touch the mat at about the same time as the head. It is vitally important at this point to push hard with the hands to relieve the pressure on the head and neck. Continue to roll over the top of the head and push off the mat until ready to stand.

   Variation: Some teachers have had good success with this stunt by having the child clasp the hands in back of the neck. The child sits down rapidly and throws the knees over the head to provide the momentum. By keeping the hands clasped in back of the neck, the neck is protected and the elbows take the pressure.

   Spotting: Care must be taken never to push a child from the hip, forcing him/her to roll over. This puts undue pressure on the back of the neck.

   The proper method of aiding the child who has difficulty with the stunt is as follows. The spotter stands in a straddle position with the near foot alongside at about the spot where the performer's hands and head will make contact with the mat. The other foot is one stride in the direction of the roll. The critical point is for the spotter to lift the hips just as the head and hands of the performer make contact with the mat. This is accomplished by taking the back hand and reaching across to the far hip of the performer, getting under the near hip with the near hand. The lift is applied on the front of the hips just below the belt line. The object is to relieve the pressure on the neck.

6. Forward Roll Combinations. The forward roll should be reviewed with increased emphasis on proper form. Combinations that can be introduced are:

   a. Forward roll to standing
   b. Forward roll preceded by a short run.
   c. Two forward rolls in succession.
   d. Leap frog and forward roll.
   e. Forward roll to a jump in the air vertically and repeat.
   f. Rabbit Jump and forward roll.
   g. Hold the toes while rolling.
   h. Forward roll through a hoop.

ACTIVITIES FOR TUMBLING, STUNTS AND COMBATIVES (continued)

7. Backward Roll Combinations. The backward roll technique should be reviewed. Continued emphasis on the push-off by the hands has to be made. Combinations to be taught are:

   a. Backward roll to standing position. Correct use of the hands must be emphasized. A strong push by the hands is necessary to provide enough momentum to land on the feet.

   b. Two backward rolls in succession.

   c. Crab Walk into a backward roll.

   d. Children can add a jump into the air at the completion of the roll combination.

8. Side Roll. The child is on hands and knees with the side selected for the roll toward the direction of the roll. By dropping the shoulder and tucking both the elbow and knee under, roll over completely on the shoulders and hips, coming again to the hands and knees position. Momentum is needed to return to the original position. Children should practice rolling back and forth from one hand-and-knee position to another.

   Variations: Spring into the air from the hand-and-knee position to start the roll.

9. Alternating Forward and Backward Rolls. Begin the combination with a forward roll, coming to the standing position with the feet crossed. By pivoting the body to uncross the feet, the back is now in the line of direction for a backward roll.

10. Back Extension. Carry the backward roll to the point where the feet are above the head and slightly over. Push off with the hands vigorously and shoot the feet into the air, landing on the feet.

11. Neckspring. This stunt is related to the backward curl. The performer goes into a backward curl position with the feet kept over the head. The feet are brought sharply forward toward the mat. As the shoulders come off the mat, the arms are extended with a good push-off by the hands; and there is an upward snap to standing position. The neckspring can be followed by a forward roll.

12. Cartwheel. Begin with the legs and arms spread, with the left side toward the mat. For a preliminary movement (windup), swing the left arm up and keep the right arm at the side. Now throw the weight smoothly to the left side, bringing the right arm up and the left arm down so that the hand takes a position about 2 feet from the left leg. The right arm now comes down to the mat, and the right leg follows upward.

    Just before the right hand touches the floor, there is a push-off with the left foot to give momentum to the roll. Swing both legs up and over the head. The right foot touches first, followed by the left. As the left foot approaches, a good push is given with the right hand to return the individual to standing position. It is important to keep the head up throughout the stunt.

    The entire body in the stunt must be in the same plane, and feet must pass directly overhead.

A spotter may assist in this stunt by standing behind the performer and grasping the performer's waist. He/she assists by giving a lift and a spin at the waist.

In teaching the cartwheel to children who are having difficulty, concentrate on taking the weight of the body on the hands in succession. The children need to get the feel of the weight support, and then can concentrate next on getting the body into proper position.

13. Shoulder Roll. The shoulder roll is a basic safety device to prevent injury from falling. By rolling and "taking the fall," the chances of injury are lessened.

    For a shoulder roll to the left, the child should stand with the feet well apart and the left arm extended at shoulder height. Start by throwing the left shoulder toward the mat in a rolling motion. With the left forearm and elbow touching the mat, the roll is made on the shoulder and upper part of the back. The finish is to the knee and then back to the standing position.

    The children probably have a preferred side on which to roll. However, both right and left rolls should be practiced.

14. Eskimo Roll (Double Roll). This is one of the older stunts and a favorite of many youngsters. The stunt is done with two children who are designated as A and B.

    A lies on the mat with feet in the direction of the roll. B takes a position with his/her feet on either side of A's head. A reaches back and grasps B's ankles with the thumbs on the inside. A raises his/her feet so B can similarly grasp his/her ankles.

    B propels his/her hunched body forward, while A sits up and takes the position originally held by B. Positions are now reversed. The roll continues. Be sure that the top person hunches well and ducks the head to cushion the roll on the back of the neck and shoulders. Also, when the top person propels forward, bent arms should momentarily take the weight. It is important that the underneath performer keep his/her knees in a bent knee position.

    Variation: Try rolling backward after reaching the end of the mat. To begin a reverse roll, the top person sits backward and pulls vigorously on the legs of the bottom person.

15. Forward Roll Variations and Backward Roll Variations. Putting together different combinations of rolls should be stressed with emphasis on choice, exploration, and self-discovery. Variations can be instituted using different kinds of approaches, execution acts, and finishes.

16. Forward Roll Variations.
    a. Holding toes, heels, ankles, or a wand.
    b. Crossed hands, using the above combinations.
    c. Hands on knees or a ball between the knees.
    d. Arms sideward, folded across the chest, or in other positions.
    e. Finish with a walkout by ending the roll with one leg extended forward to walk out of the stunt.

ACTIVITIES FOR TUMBLING, STUNTS AND COMBATIVES (continued)

16. f. Start with a standing broad jump, jump over a low object, or some other jumping, hopping, or leaping movement.
    g. Place low jumping box or bench under mat and roll from and to the higher elevations.
    h. Place a bench or jumping box on or before the mat and work out various possibilities with these pieces of equipment.
    i. Roll from a wide-straddle position (feet as wide apart sideways as possible); try holding to ankles.
    j. Press forward from a front leaning rest position and go into the roll.

17. Backward Roll Variations.
    a. Begin with a stiff leg sit down and go into the roll.
    b. Push off into a backward extension, landing on the feet.
    c. Roll to a finish on one foot only.
    d. Hands and arms in various position--out to the sides, clasped behind the neck, etc.
    e. Ball between the knees.
    f. Walk backward with a crab movement and then roll.
    g. Combine forward and backward rolls.

18. Headspring. With forehead and hands on the mat and the legs straight, the performer leans forward until almost overbalanced. As the weight begins to overbalance, the feet are raised sharply and snapped forward, coupled with a push of the hands. As the feet begin to touch, the body is snapped forward to a bent-knee position. The performer keeps his/her balance and rises to a standing position.

    Spotters can be on either side, giving a lift under the shoulders as the performer snaps to a standing position. A slight run may be needed to get proper momentum.

    Some instructors like to introduce this going over a rolled-up mat, providing more support for landing.

19. Dive Forward Roll. The stunt is similar to the regular forward roll except that the roll is preceded by a run and short dive. The child should take a short run and take off with both feet so that he/she is partially turned already in the air as the hands come down to cushion the fall. The head should be tucked under and the roll is made on the back of the neck and shoulders.

    The teacher should avoid contests to see how far a student can dive. The stunt described is actually only an elongated forward roll during which the player is off the ground for a short period of time.

    Diving over objects or other students is dangerous and has no place in the regular class situation.

Individual Stunts

1. Rolling Log. Lie on back with arms stretched overhead. Roll sideways the length of the mat. The next time roll with the hands pointed toward the other side of the mat. To roll in a straight line, keep the feet slightly apart.

ACTIVITIES FOR TUMBLING, STUNTS AND COMBATIVES (continued)

Variations: Alternately curl and stretch while rolling.

2. Turn over. From a front leaning rest position (push-up position) turn over so that the back is to the floor. The body should not touch the floor. Continue the turn until the original position is assumed. Reverse the direction. Turn back and forth several times.

   Variation: Make a jump flip-flop by propelling the body into the air and reversing the body position as in the Turn Over. Flip back. Use on mat.

3. Heel Click. Stand with feet slightly apart. Jump up and click heels coming down with feet in original position. Try with a quarter-turn right and left.

   Variations:
   a. Have the child clap hands overhead as he/she clicks the heels.
   b. Another variation is to have the child join hands with one or more children. A signal is needed. The children can count "One, Two, THREE," jumping on the third count.

4. Heel Slap. From an erect position with hands at the sides, jump up into the air and slap both heels with the hands.

   Variation: Use a one, two, three rhythm with small preliminary jumps on one and two. Make quarter or half turns in the air.

5. Top. From a standing position with arms at the sides, have children try jumping and turning to face the opposite direction, turning three-quarters of the way around, and making a full turn facing the original direction. Number concepts can be stressed in having the children do half, three-quarter, and full turns.

   Successful execution of the stunt should call for the child to land in good balance with hands near the sides. Children should turn right and left.

   Variation: Fold arms across chest.

6. Turk Stand. Stand with feet apart and arms folded in front. Pivot on the balls of both feet and face the opposite direction. The legs are now crossed. Sit down in this position. Reverse the process. Get up without using the hands for aid, and uncross the legs with a pivot to face original direction.

7. Russian Dance. Squat down on one heel with the other foot extended forward with the weight on its heel. With the back straight and the arms extended forward, rapidly change the position of the feet.

   Variations:
   a. Try with the arms folded high in front.
   b. Try with one foot out to the side and change to the side each time.

8. Coffee Grinder. Put one hand on the floor and extend the body with that side to the floor in a side leaning position. The child walks around this hand making a complete circle while keeping the body straight. Reapeat with the other hand. Circle in the other direction.

9. Long Bridge. Begin in a crouched position with the hands on the floor, knees between the arms. Push the hands forward a little at a time until you are in an extended push-up position. Return to position.

ACTIVITIES FOR TUMBLING, STUNTS AND COMBATIVES (continued)

10. Tanglefoot. Stand with the heels together and the toes pointed out. Bend the trunk forward, extend both arms down between the knees and behind the ankles. Bring the hands around the outside of the ankles from behind and clasp the hands in front of the ankles. Hold this position in good balance for 5 seconds, without releasing the handclasp.

11. Egg Roll. Hold the same position with the hands and feet as in Tanglefoot, except that the individual lies on the back. Roll back over each shoulder in turn to make a full circle back to place. This is accomplished by four rolling shoulder turns, two right and two left. If mats are used, two should be placed side by side to cover the extent of the roll.

12. Fish Hawk Dive. Place a folded paper on the floor with the edge up so that it can be picked up with the teeth. Kneel on one leg with the other leg extended behind and the arms out for balance. Lean forward and pick up the paper with the teeth and return to position without losing balance.

    The stunt is easier if the paper is put on a book or pile of books for learning purposes. Try the stunt kneeling on the other leg.

13. Heel Click (Side). Balance on one foot with the other out to the side. Hop on the supporting foot, click heels, and return to balance. Try with the other foot. Insist on good balance.

    Variations:
    a. The stunt can also be done moving. Take a short lead step with the right foot. Follow with a cross step with the left and then a hop on the left foot. During the hop, click the heels together. To hop on the right foot, reverse the above directions.
    b. See how high the children can jump into the air before clicking heels.
    c. Combine right and left clicks.

14. Scooter. The child sits on the floor with feet extended in front. The body is erect and the arms are held high, about the level of the chin. To scoot, the child must lift the seat and move it forward toward the heels. He/she then extends the legs again. This is an excellent abdominal developmental exercise.

    Variation: Fold arms across the chest.

15. Stiff Person Bend. Place a small piece of folded paper 6" behind the left heel. With the lower legs completely extended, grasp the right toe with the right hand. Pick up the paper with the left hand without releasing the hold of the right hand or bending the knees. For a more challenging exercise, increase the distance of paper behind the heel.

16. Walk Through. From a front leaning rest position, walk the feet through the hands using tiny steps until the body is fully extended with the back to the floor. Reverse the body to original position.

17. Jump Through. This is related to the previous stunt except instead of walking through, jump the feet through with one motion. Reverse with a jump and return to original position. The hands must push sharply off the floor so that the body is high enough from the floor to allow the legs to jump under.

18. Knee Jump to Standing. The starting position is kneeling with heels and seat touching and toes pointing backward (shoe laces against the floor). Jump to a standing position with a vigorous upward swing of the arms.

    Variation: Jump to a standing position, at the same time face the opposite direction by a half turn in the air. This is a jump and turn in the air in one quick motion.

19. Toe Jump. Hold the left toe with the right hand. Jump the right foot through without losing the grip on the toe. Jump back again. Try with the other foot.

20. The Pretzel. The child lies face down. The object is to touch the back of the head with the toes by raising the head and trunk and bringing the feet to the back of the head. Try one foot at a time and then both feet.

21. Knee Walk. Kneel at the end of the mat. Reach back and hold both feet up from the floor. Walk the mat on the knees. Walk forward, backward, and sideward. Turn around at the center and continue.

22. Jackknife. Stand erect with the hands out level to the front and a little to the side. Jump up and bring the feet up to touch the hands quickly. Vary by starting with a short run. Be sure that the feet come up to the hands and not the hands moving down to touch the feet. Do several in succession. The take-off must be with both feet.

Partner Stunts

1. Partner Hopping. Children can hop together a short distance. No hopping should be too far. Three combinations are suggested.

    a. Stand facing each other. Hop on the right leg and extend the left leg forward to be grasped at the ankle by the partner.
    b. The same can be done back to back with the knee bent and the leg grasped by the partner.
    c. Side by side. Partners stand side by side with inside arms around each other's waist. Hop forward on the outside foot.
    d. Using a of b, turn a complete circle right and left. This is called a windlass.

    If either partner starts to fall, the other should release the leg immediately.

2. Twister. Partners face and grasp right hands like shaking hands. A swings the right leg over the head of B and turns around taking a straddle position over his/her own arm. B swings the left leg over A who has bent over, and the partners are now back to back. A now continues with the left leg and faces in the original direction. B swings the right leg over back to the original face to face position.

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Partners need to duck to avoid being kicked by the other's foot as the leg is swung over.

Variation: The stunt can also be done grasping a wand instead of holding hands.

3. Partner Pull-Up. Partners sit down facing each other with the soles of the feet against each other. Partners reach forward and grasp hands. By pulling cooperatively, both come up to a stand. Try to return to sitting position. Partners may have to bend knees a little.

4. Wring the Dish Rag. Two children face each other and join hands. Raise one pair of arms (right for one and left for the other) and turn under that arm continuing until back to original position. Care must be taken to avoid bumping heads.

5. Churn the Butter. Partners should be approximately the same size in this stunt. Partners are back to back with elbows locked. One partner bends forward from the hips while the other partner springs from the floor, lifting the feet up. Alternate this movement between partners. Children should not bring partner too high or too far back.

6. Chinese Get-Up. Two children sit back to back and lock arms. From this position both try to stand by pushing against each other's back. Sit down again.

   Variations:
   a. Try the stunt with three or four children.
   b. From a half-way position, move like a spider.

7. Toe Toucher. Partners lie on back with heads near each other and feet in opposite directions. Partners grasp each other's hands and bring up legs (both partners) so that the toes touch. Keep high on the shoulders and touch the feet high.

   Variation: Pass a bean bag with the feet from one performer to the other.

8. Wheelbarrow. One partner gets down on hands with feet extended to the rear. The other partner grasps the legs halfway between the ankles and the knees. The wheelbarrow walks forward on the hands supported by the pusher.

   Children have a tendency to grasp the feet too low, and to push the "wheelbarrow" too fast.

9. Centipede. The under person should be the stronger and larger individual. He/she gets down on hands and knees. The top person faces the same direction, placing the hands about 2 feet in front of those of the under person. Now places the legs and body on top of the under person. The feet are on top and not hooked under. The centipede walks with the top person using hands alone, and the bottom player using both hands and feet. While walking, the support child does not use knees for support on the floor.

10. Double Bear. Bottom person is down on hands and knees. Top person assumes the same position directly above with hands on shoulders and knees on the hips of the bottom person.

ACTIVITIES FOR TUMBLING, STUNTS AND COMBATIVES (continued)

11. Table.Base is in crab position. Top person assumes the same position directly above the base. Hands are on the shoulders with fingers pointing backwards and the feet are on top of the knees of the bottom performer.

12. The Lighthouse. Support is down on hands and knees. Top person completes the figure by standing on the shoulders of the support facing the same direction. He/she stands erect with hands out to the sides.

    Variation: Have the support turn around in a small circle with the partner keeping a standing balance.

13. Hip-Shoulder Stand. Support is on hands and knees. Top person faces to the side and stands on the support with one foot on the hips and the other on the shoulders. Care must be taken not to step on the small of the back.

14. Double Scooter. This stunt should be done by two children of about the same size. The children sit facing each other, sitting on the other's feet. With arms joined, they scoot forward or backward by cooperating. When one child moves the seat, the other child should lift with the feet.

15. Sitting Balance. The under or support person lies on the back with arms out to the side for support. Keeps the feet in a position as if pushing up the ceiling. Bends the knees, now the partner sits on the soles. Partner is balanced in sitting position with arms out for balance and feet extended forward with toes pointed.

    Be sure a spotter is stationed behind the pair so the top person does not go over backwards.

    Variation: Top person instead of sitting, lies with back level to the floor.

16. Flying Dutchman. The under or support person lies on the back with arms out to the side for support. Keeps the feet in a position as if pushing up the ceiling, and bends the knees. The top person takes a position facing the support, grasping the hands, and at the same time bending over the support's feet. The top person now is raised from the floor by extending the knees, arching the back, and resting on the feet of the bottom performer. Now release the grip and put the arms out level to the side in a flying position. A little experimentation will determine the best spot for the foot support.

17. Tandem Bicycle. Like a tandem bicycle, the stunt can be done with 2 or more players. A bicycle is formed by the first person bending at the knees. The second person backs up and sits down lightly on the knees. Other children may be added in the same fashion. The hands are on the hips of the person immediately in front for support. Forward progress is made by moving the feet on the same side together.

18. Circle High Jump. Children are in circles of three, each circle having children of about equal height. Hands are joined and one child tries to jump over the opposite pair of joined hands. Each circle to be completely successful must have each child jump forward over the opposite pair of joined hands. Try jumping back again.

ACTIVITIES FOR TUMBLING, STUNTS AND COMBATIVES (continued)

19. Partner Rising Sun. Partners lie face down on the floor with heads together and feet in opposite directions. A volleyball, basketball, or ball of similar size is held between the heads. Working together, the children stand up and return to position retaining control of the ball without touching the ball with the hands.

20. Three Person Roll. Practice and review Side Roll. Three children get down on their hands and knees on a mat with heads all in the same direction to one of the sides. The rollers are about 4 feet apart. The performers are numbered A, B, and C with child A in the center. The action always starts with the center child. B is on the right, and C on the left. A starts rolling toward and under B who projects self upward and over the player underneath. B is now in the center and rolls toward C who projects self upward and over B. C, in the center, rolls toward and under A who after clearing C is now back in the center. Thus, each player in the center rolls toward and under the outside person. The children should be taught that just as soon as they roll to the outside, they must get ready immediately to go over the oncoming child from the center. There is little time for delay. The upward projection of the body to allow the rolling child to go under is important.

21. Press. Bottom person lies on back with bent knees. Top person takes a straddle position over the bottom. Both performers now join hands with each other. The joined hands are then pressed into either side of the top person's hip while the top person lays his heels across the bottom person's knees. Hold for a specified time. Both elbows are straight for both performers.

22. The Angel. The Angel is formed by the top person standing erect on support's knees with the arms level out to the side. The bottom person takes hold of the top's thighs and leans back to place the figure in balance. Hold for five seconds.

23. Side Stand. Support gets down on hands and knees to form a rigid base. Top performer stands to the side, hooks the hands, palms up, underneath the chest and waist. Now leaning across, steadying with the hands, kick up to an inverted stand. Spotters are needed on the far side.

Combatives

(Dodging, Shifting and Butting)

1. Step on Toes. Contestants face each other and grasp each other's wrists. At a signal, each contestant attempts to step on his/her opponent's toes. It is a foul and loss of a bout to kick the opponent.

2. Knee Touch. The object is to touch the opponent's knees with the hand or hands, and to avoid having his/her own knees touched. By employing such techniques as lunging, feinting and circling, each contestant tries to gain a favorable position from which to touch one of his/her opponent's knees. A bout is won when the contestant touches one of his/her opponent's knees.

ACTIVITIES FOR TUMBLING, STUNTS AND COMBATIVES (continued)

3. Breakdown. Both opponents are in front leaning rest position facing each other. This is the push-up position. The object is to break down the other's position with the use of a hand by pushing or dislodging the support, and still maintain your own position.

(Butting Combatives)

4. Rooster Fight. Players stoop down and clasp hands behind the knees. The object is to upset the other player or make him/her lose his/her hand hold.

   Variation: Squat down and hold the heels with the hands. Player loses if upset of if hands come loose from the heels.

5. Rooster Fight - Group Contest. Rooster position as described in the previous contest. The children can be divided into two or more teams or the group can be on an individual basis to see which child can be the last one left.

   Place children around the edges of an area sufficient to contain the group. On signal, the children come forward and compete team against team of as individuals.

6. Shoulder Shove. Stand on one foot with the other foot held by the opposite hand. Each contestant tries to knock or bump the other off balance so that he/she will let go of the leg.

   Variations:
   a. Have each child stand on one foot and fold arms. The aim is to knock the other person off balance so the uplifted foot will touch the ground.
   b. Using a 6 or 8 foot circle, see which player can force the other out of the circle.
   c. Use the kangaroo theme where instead of holding one foot off the ground each contestant must carry a volleyball of 5x8" card between the legs at the knees. The object is to get your opponent to lose control of the ball or the card.

7. Shoulder Shove - Group Contest. Children may compete by teams or as individuals in a group contest. Have each take a position at the edge of the defined area.

   Any player losing the hand hold or touching the uplifted foot is eliminated. The team or individual lasting the longest wins.

   Teaching Suggestions: Children may bump others from the front or side but not from the back on penalty of elimination.

   Variation: "Ruler of the Circle." Draw a circle large enough to accommodate the group. Using the shoulder shove position, the children try to shove each other out of the circle or make others lose their shoulder shove positions. A quick whistle is needed to stop the action in case any player is down on the ground. The fallen players should be removed before the game is continued. No player may contact another from behind.

8. Crab Fight. Opponents sit in crab position facing each other. Each person attempts to jostle and bump the other to force him/her to touch the floor with some part of the body other than the hands or feet. Opponents should avoid butting with their heads.

(Pushing and Pulling Combatives)

9. Wrist Pull. Contestants face each other standing midway between two goal lines ten feet apart. Opponents grasp each other's wrists in such a fashion that the heels of their hands are in contact (often called Indian grip). Each person attempts to win by pulling their opponent across the goal line that is behind them.

10. Catch and Pull. Contestants face each other and stand behind a line that runs between them. Each contestant attempts to grasp any part of the opponent's body and pull him/her across the line. Grasping the opponent's head or clothing is not permissible and is penalized by loss of the bout.

11. Back to Home Pull. The contestants face each other between two goal lines that are ten feet apart. The contestants attempt to push or pull their opponents across the goal line that is directly behind their opponent. Grasping an opponent's head or clothing is not permissible and is penalized by loss of the bout.

12. Back to Back Push. Situated halfway between two goal lines spaced 15 feet apart, the contestants sit back to back on the floor with their arms interlocked. The contestants raise their buttocks off the floor, keep their backs and heads in contact with each other, and attempt to push their opponent backwards across the goal line. Contestants may not turn around but must always face the opponent's goal line.

13. Between-the-Legs Wrist Pull. Located midway between the goal lines 10 feet apart, the contestants stand back to back. Each contestant bends forward, places the right hand between the legs, and grasps his/her opponent's right wrist in an interlocking grip. Each contestant attempts to pull his/her opponent across the goal line. They may not turn around, nor release their grasp on each other's wrist. At the beginning of each succeeding bout, they alternate the hands used for grasping.

14. Ruler of the Mat. All players are on hands and knees on the edge of a large mat. Each player is trying to make another player touch any part of his/her body to the floor outside the mat.

    Cautions: The activity can become rough and needs good supervision. Watch for unfair tactics. Players should keep on hands and knees. Boys and girls may not want to compete together in this one.

    Variation: The children can be divided into teams and compete team against team.

    Teaching Suggestion: The game works best if the mat is a single one and not a combination of two or more mats. Smaller mats grouped together must be kept together if they are to be of use.

15. Knee Wrestling. Facing each other, the contestants kneel on a mat and clasp their opponents hands. On a signal, each contestant, by pushing and pulling' with the hands, attempts to win the bout by forcing his/her opponent to touch some part of the body, other than the knees, to the mat.

16. Indian Hand Wrestling. Contestants place right foot against right foot and grasp right hands in a handshake grip. The left foot is firmly implanted to the rear for support.

    Action: Each contestant uses hand and arm pressure to make his/her opponent move either foot.

    Variations:
    a. Stand left foot against left foot and contest with the left hands.
    b. Each contestant stands balanced on the right foot. Clasp right hands. A player loses if the foot is moved or the back foot touches the ground. Try with the left foot and left hand.

17. Indian Arm Wrestling. Lying on the floor or sitting at a table, opponents face each other. Right hands are clasped with elbows held against each other. The object is to force the opponent's arm down while keeping elbows together.

    Variation: Change to a position using left arms.

18. Indian Leg Wrestling. Two opponents lie on their backs on the floor or mat with heads in opposite directions, trunks close, and near arms locked at the elbows. Three counts are given. On each count each player lifts the leg nearest the opponent to a vertical position. On the third count, he/she hooks the opponent's leg near the foot with the heel and attempts to roll him/her over backward.

    Variation: Use right and left legs in turn.

19. Shoulder Touch-Down. Contestants sit back to back with their arms and elbows interlocked. The right arm of each contestant is inside the left arm of the opponent. On a signal, each contestant attempts to force his/her opponent's left shoulder sideways to the right until it touches the floor. For succeeding bouts the contestants alternate the position of their arms and the direction in which they apply force.

20. Tug-of-War Wrestling. Contestants sit facing each other on the floor and, with knees bent, place the soles of the feet against those of their opponents. They lean forward and clasp hands in an interlocking grip. On a signal, each contestant straightens his/her legs, pulls on the opponent's arms, and attempts to raise the opponent's buttocks off the floor.

Volleyball

INSTRUCTIONAL PROCEDURES

1. Competitive Power Volleyball is not the goal of an elementary school volleyball unit. A skillfully played game of recreational volleyball is.

2. During the beginning stages, you may want to use volley tennis (letting the ball bounce once) as a transitional activity between the game of Newcomb and volleyball.

3. Whenever possible, 2 net strung lengthwise in the gym should be set up to form two courts. This will allow a greater number of students to be active.

4. As a matter of courtesy, students should learn to roll the ball to the server.

5. Nets should be set at 6' for grades 3 & 4, and 7' for grades 5 & 6.

6. Players must learn to stay out of the net at all times.

7. Hard rubber volleyballs should be avoided as they can be painful to the hands and arms. Oftentimes a beachball or similar type of ball can be much more enjoyable during the learning stages.

8. When actual play first starts, the tendency will be to immediately hit the ball back over the net rather than set it up. Encourge the children to clearly set the ball before hitting it back across the net. Avoid "Jungle Ball".

BASIC SKILLS

1. Serve - There are many different types of serves, the two most common being the underhand serve and the overhand serve. The first serve taught should be the underhand serve. The ball should be held at waist height in the non-striking hand. Eyes should focus on the ball. The ball can now be struck with the otherhand from beneath driving it up and over the net. The striking surface usually will be the heal of an open hand, a closed or semi-closed fist is legal but it is also much more difficult to control. Provisions can be made for beginners by shortening the actual service distance to the net, allow assistance from other players to help get the ball over the net, or allowing the server to have more than one try.

2. Overhand Volley (Set Pass) - This skill can be used to pass the ball to another player, set the ball for a teammate to hit back over the net, or it can be used to hit the ball directly over the net. Contact with the ball is made with the pads of the fingers (not the palms) at just above eye level. Fingers are spread with thumbs facing each other. The player should be able to see the ball through the "window" formed by the thumbs and the index fingers. Arms should extend upward as contact is made with the ball.

VOLLEYBALL (continued)

BASIC SKILLS (continued)

3. Dig or Bump - This skill is usually used when the ball is too low to be able to use the overhand volley. It can be used to set, pass, or return the ball. This is probably the most difficult skill to master. Contact to the ball is made from the flat surface of the clasped hands, wrist, or forearms. Under no circumstances can the ball be hit with both hands underhand when hands are not clasped. Best bet is to wrap one hand inside the other. Discourage any open handed underhand hits as this will usually result in a "carry". One handed bumps are legal but very difficult to control, again, be sure the ball is not contacted with an open hand.

WANDS

INSTRUCTIONAL PROCEDURES

1. Each child should have a wand.

2. Wands are noisy when they hit the floor. Expect this to be a noisy activity. When you are directing or speaking, it might be helpful to have the child hold his wand with both hands or lay it on the floor.

3. Many of the wand activities require great flexibility. Thus, you cannot expect too many children to be able to perform those stunts. Girls will usually perform flexibility stunts better than boys.

4. Insure each child an adequate amount of space in which to perform. Wands require a lot of movement.

5. When exercising with the sticks have the child use various grips, such as:

    a. Regular grip. Palms down and thumbs face the center of the wand.

    b. Reverse grip. Palms up and the thumbs face the ends of the wand.

    c. Mixed grip. The thumbs face the top of the stick when held vertically.

    d. Inverted grip. The thumbs face the bottom of the wand when held vertically.

ACTIVITIES

Isometric Exercises

These four wand exercises lend a variety to isometric exercises. The participant should be thinking in terms of one part of the body or muscle group in competition with another. Usually one arm or hand is trying to outpull, twist or push the other. The contractions should be held 8-12 seconds to achieve maximum benefits. Perform the exercises with different grips and in back of the body as well as the front.

1. Pull the stick apart. Grip the stick with the hands six inches apart and tight enough so they will not slip. Keep the arms extended and pull toward the ends of the wand.

2. Push the stick together. Same hand positioning as above. The arms are again extended with emphasis on gripping and pushing the hands towards each other.

3. Twist the stick apart. Same hand positioning as above. Attempt to twist the wand by turning the hands in opposite directions.

4. Bicycle. Extend the arms, grip the wand and pull. Rotate the wand downward and on the down half of the circle push the wand together. On the upward half of the circle pull the wand apart. (Try this one with music.)

Stretching Exercises

The use of wands in stretching adds an apparatus dimension to flexibility building. A solid grip should be stressed. Repeat each activity 10 times.

1. Side Benders. Grip the wand and extend the arms overhead. Bend sideways as far as possible without bending the elbows or moving the feet.

2. Slave Twist. Place the wand on the back of the neck with the forearms and elbows resting on the top side of the wand. Rotate the right shoulder forward with the right elbow pushing the wand forward thus pulling the left shoulder back. Now reverse the procedure. Heels and hips should not move.

3. Slave Twist to Knee. Similar to the above exercise except the trunk bends forward during rotation to allow the right end of the stick to touch the left knee. Then reverse the procedure.

4. Shoulder Dislocates. Grip the wand at the ends in a regular grip. Extend the arms over head and rotate the wand, arms, and shoulders, backwards until the wand touches the back of the legs.

5. Toe Touch. Grip the wand with hands about shoulder width apart. Bend forward reaching down as far as possible without bending the knees.

6. Sitting Toe Touch. Same activity as above only you accomplish it from a sitting position.

7. Over the Toes. Sit down, flex the knees, and place the wand over the toes. Rest the wand against the middle of your arches and grip it just outside of the feet. Slowly extend the legs forward pushing against the wand. Try for a full extension of the legs.

Combative Exercises (Partner Activities)

Partners grasp the wand at the ends with both hands. Hold the stick in a horizontal position. The object is to turn the stick to the right until it reaches a vertical position. Do not move the feet. Variations of this activity can be achieved by 1) allowing movement of the feet, 2) change grips and turn the stick to the left, and 3) take the wand from the opponent.

1. Wand Pickup. An object is placed 10 feet from two contestants holding opposite ends of the wand with the right. On a command, each person attempts to pick up the object in tug-of-war fashion. Either person releasing their grip on the wand or allowing the other to pick up the object loses the bout. Set a 15-second time limit.

2. Gripper. Stand facing your opponent about one foot apart. Both partners extend arms over head. Grasp the wand in a regular grip and on a signal pull the wand down in an attempt to make the wand slip in your opponents hands.

3. Take Away. Grasp the wand with both hands. On a signal, attempt to pull or twist the wand away from your opponent. The contest is not over until one person gains complete control of the wand.

Wand Stunts

1. Wand Catch. Stand a wand on one end and hold it in place with the index finger on top. Bring the foot quickly over the wand, letting it go and catching the wand with the finger before it falls. Do this right and left, inward and outward for a completed set.

2. Thread the Needle - "V" Seat. Maintaining a "V" seat position, with the wand held in front of the body with both hands, bend the knees between the arms and pass the wand over them and return without touching the wand to the legs.

3. Thread the needle - Standing. Holding the wand in both hands, step over the wand one leg at a time and return without touching the wand. Try from side to side with the stick held front and back.

4. Grapevine. Holding wand near ends, step with right foot around the right arm and over wand inward towards body. Pass the wand backwards over head and right shoulder until you are standing erect with the wand between the legs. Reverse back to the original position. Try with the left foot first.

5. Back Scratcher. Hold the wand with under grip (palms up) with arms crossed in front of the body. Bend the elbows so that the wand can go over and behind the head. Attempt to pass the wand down the length of the body from the back of the shoulders to the heels. Do not release grip on wand.

6. Wand Whirl. Stand wand upright in front of you. Turn around quickly and grasp wand before it falls. Do it right and left. Try making two full turns and catch the wand.

7. Twist Under. Grasp upright standing wand with right hand. Twist around under the right arm without letting go of wand, taking it off the floor, or touching knee to floor. Repeat using left arm.

8. Jump Stick. Holding the wand in front with both hands, jump over the wand. Jump back. The wand passes under the body during the jumps. Hold the wand with the tips of the fingers. A rope or towel may be substituted in place of the wand for children having difficulty.

9. Wand Juggle. Balance wand with one hand or on one finger, keeping it upright. Walk forward and back. Sit down, lie down, or move into other positions keeping the wand balanced. Try to balance toe wand on other parts of the body such as the toe, elbow, nose, etc.

WARM-UP ACTIVITY

The warm-up period is used for two purposes. First, it loosens the body musculature, raises body temperature, and in general prepares the children for lesson activities. Second, the warm-up satisfies children's urge for immediate activity when they enter the physical education classroom.

Warm-up activity stresses rapid movement which may be coupled with changes in the type, direction, and sequence of movements. In addition, emphasis is given to stretching of the body in preparation for the stress of the lesson activities.

ACTIVITIES FOR WARM-UP

1. Free running in any direction. For variation, the children may gallop, skip, hop, slide, jump and walk.
2. Free running combined with whistle signals for specified changes as indicated below:
    a. Change directions abruptly.
    b. Stop without movement. Resume running on signal.
    c. Take specified body position (push-up, crab, prone, etc.).
    d. Change form of locomotion.
    e. Combine two or more of the above.
3. Walking, trotting, and running in sequence. Change on signal.
4. Partner activity
    a. One partner assumes a passive, specified position on the floor (prone, hands and knees, arch, etc.).
    b. Active partners leap, hop, crawl over or under the children on the floor.
    c. Partners change positions on signal.
    d. Other partner activity may involve mimicry, in which one partner attempts to do as the other does. Partners take turns leading on signal.
5. Bending, shaking, and stretching activities
    a. Basic positions are: wide straddle; seated, legs straight, ankles about two feet apart; seated in hurdle position.
    b. Children bend, stretch, and twist in all directions to full limits of range of movements. This is usually free movement.
    c. Use a tambourine to motivate children to shake their bodies. This is a good relaxing movement.

ACTIVITIES FOR WARM-UP (continued)

6. Combining locomotion and manipulative skills

    a. Children run, tossing and catching bean bags or balls.

    b. On signal, the objects are placed on the floor and children jump or run among the objects.

    c. On signal, the objects are picked up and children again toss and catch the objects while running.

7. European Running

This is a rhythmic type of running similar in tempo to a quick jog. The instructor should use a tom-tom to set a steady tempo. The children follow a student leader in single file formation placing emphasis on maintaining the proper thythm. Points of emphasis to consider are:

a. Spacing between children.

b. Follow the person in front of you.

c. Lift knees to get a "prancing" effect.

8. Different Qualities of Moving

Use different commands, such as light, heavy, quick, slow, high, low, soft, to get children to learn to move to these words.

9. Simple Games

Many simple running and tag games can be used for warm-up purposes. It is mandatory that the children already know how to play the game so that instruction isn't necessary.

GAMES

INSTRUCTIONAL PROCEDURES

1. Low organization games require very little instruction. Therefore, do not talk anymore than necessary.

2. If a special formation is needed, put the children into that formation and then explain the game.

3. Establish lines and limits clearly so there can be no mistake.

4. When playing a running game, do not allow the children to run to a wall as a stopping point. Use a line or row of cones as a stopping or turning point.

5. Be sure that every child has a turn whenever playing a game that requires such.

6. Don't overdo competition. The games are used at the end of the period as a relaxing, enjoyable activity. Too much competition will destroy the enjoyment for most of the children.

7. Don't play the same game day after day. Too often teachers use the same game many times because the children appear to like it and it doesn't require any instructional effort on the part of the teacher.

8. Try to balance the teams as closely as possible when playing team games. Nothing destroys the spirit of a game more than to have one team completely dominate the other.

9. Play the game once or twice and then change. This will keep the children's interest in the games high.

GAME-TYPE ACTIVITIES

Back-to-Back

Playing Area:	Playground, gymnasium, classroom
Players:	Entire class
Supplies:	None

The number of children should be uneven. If the number is even, the teacher can play. On signal, each child stands back-to-back with another child. One child will be without a partner. This child can clap his/her hands for the next signal, and all children change partners with the extra player seeking a partner.

Variation: Considerably more activity can be secured by putting in an extra command. After the children are in partner formation back-to-back, the teacher can say "Everybody - run." (or skip, hop, jump, slide, etc.). Other commands can be given such as, "Walk like an elephant." The children move around the room in the prescribed manner. When the whistle is blown, they immediately find a partner and stand back-to-back.

Cat and Rat

Playing Area:	Gymnasium, playground
Players:	10 to 20
Supplies:	None

All children except two form a circle with hands joined. One of the extra players is the "Cat" and the other is the "Rat." The "Rat" is on the inside of the circle and the "Cat" is outside. The following dialogue takes place:

"I am the Cat."
"I am the Rat."
"I can catch the Rat."
"Oh no, you can't."

Whereupon the "Cat" chases the "Rat" in and out of the circle. The circle players raise their arms to help the "Rat," and lower again to hinder the "Cat." When the "Cat" catches the "Rat" or after a period of time if the "Rat" is not caught, the two children can select two others to take their places.

Variation: Instead of having the children raise and lower their hands to aid or hinder the runners, the teacher can call out, "High windows," or "Low windows." The circle players raise and lower their hands only on these signals.

Midnight

Playing Area:	Playground
Players:	6 to 15
Supplies:	None

A safety line is established about forty feet from a den in which one player is standing as the "Fox." The others stand behind the safety line and move forward slowly, asking, "Fox, what time is it?" The "Fox" answers in various fashions like "Bed time," "Pretty late," "Three-thirty," and similarly. "Fox" continues to draw the players toward the den. At some point, "Fox" answers the question of time with "Midnight," and chases the others back to the safety line. Any player caught joins the "Fox" in the den and helps catch others. However, no player in the den can leave until the "Fox" calls out "Midnight."

Old Man (Old Lady)

Playing Area:	Playground, gymnasium, classroom
Players:	Entire class
Supplies:	None

A line is drawn through the middle of the area. Any convenient line can be used. Half the children are on one side and half on the other. The children hold hands with a partner across the center line. There must be an odd person, the teacher or another child. The teacher gives a signal for the children to move as directed in their side of the line. The children can be directed to run, hop, skip, etc. At a whistle, the children run to the center line and reach

Old Man (Old Lady) (continued)

across to join hands with a child from the opposite group. The one left out is the "Old Man" (if a boy) or the "Old Lady" (if a girl). Children may reach over, but not cross the line. The odd person should alternate sides so that the "Old Man" can be on the other side at times.

The game can also be done to music with the players rushing to the center line to find partners when the rhythm stops.

One, Two, Button My Shoe

Playing Area: Playground, gymnasium. Two parallel lines are drawn about 50 feet apart.
Players: Entire class
Supplies: None

One child is the leader and stands to one side. The remainder of the children are behind one of the lines. The leader says "Ready." The following dialogue takes place between the leader and the children:

Children:	Leader's Response:
One, two	Button my shoe
Three, four	Close the door
Five, six	Pick up sticks
Seven, eight	Run, or you'll be late.

The children carry on the above conversation with the leader and are toeing the line ready to run. When the word "late" is given by the leader, the children run to the other line and return. The first child across the original line is the winner and becomes the new leader.

The leader can give the last response in any timing wished by pausing or dragging out the saying. No child is to leave before the word "late."

A variation is to have the children pantomime the leader's directions.

Squirrel in the Trees

Playing Area: Playground, gymnasium
Players: 15 to 35
Supplies: None

A tree is formed by two players facing each other with hands held or on each other's shoulders. A "Squirrel" is in the center of each tree, and one or two extra "Squirrels" are outside. A signal to change is given. All "Squirrels" move out of their trees to another, and the extra players try to find trees. Only one "Squirrel" is allowed in a tree.

To form a system of rotation, as each "Squirrel" moves into a tree, the squirrel changes places with one of the two forming the tree.

Tag Games - Simple

Playing Area: Playground with established boundaries, gymnasium
Players: Any number
Supplies: None

Tag is played in many different ways. Children are scattered about the area. One child is "It" and chases others to tag one of them. When "It" does, "It" says, "You're IT." The new "It" chases other children. Different tag games are listed.

1. Being safe through touching a specified object or color. Touching wood, iron, the floor, or a specified color can make a runner safe.

2. Seeking safety by a particular action or pose. Some actions used to become safe are:

    Stoop - touch both hands to the ground
    Stork - stand on one foot (the other cannot touch)
    Turtle - be on your back
    Hindoo - make an obeisance with forehead to the ground
    Nose and toe - nose must be touched by the toe
    Back to back - stand back-to-back with any other child

3. Locomotive Tag. The person "It" specifies how the child should move. "It" also has to use the same kind of movement, i.e., skip, hop, jump, etc.

4. Frozen Tag. Two children are "It." The rest are scattered over the area. When caught they are "frozen" and must keep both feet in place. Any free player can tag a "frozen" player and release him/her. The object of the taggers is to freeze all the players.

Cat and Mice

Playing Area: Playground, gymnasium, classroom
Players: 15 to 20
Supplies: None

The children form a large circle. One child is chosen to be the cat and three others are the mice. The mice cannot leave the circle. On signal, the cat chases the mice inside the circle. As they are caught, they join the circle. The last mouse caught becomes the cat for the next round. The teacher should start at one point in the circle and go round the circle selecting mice so that each child gets a chance to be in the center.

Flowers and Wind

Playing Area: Two parallel lines are drawn long enough to accommodate the children. The lines are about 30 feet apart.
Players: 10 to 30
Supplies: None

The children are divided into two equal groups, one is the "Wind" and the other the "Flowers." Each of the teams takes a position on one of the lines facing the other. The "Flowers" secretly select the name of a common flower.

Flowers and Wind (continued)

When ready, they walk over to the other line and stand about three feet away from the "Wind." The players on the "Wind" begin to call out, trying to guess the flower chosen. When the chosen flower has been guessed, the "Flowers" take off and run to their goal line, chased by the players of the other team.

Any player caught must join the other side. The roles are reversed, and the other team chooses a flower.

If one side has trouble guessing, then give the first letter, the color, or the size of the flower.

Hill Dill

Playing Area:	Playground. Two parallel lines are drawn about 50 feet apart
Players:	10 to 50
Supplies:	None

One player is chosen to be "It" and stands in the center. The other children stand on one of the parallel lines. The center player calls "Hill Dill. Come over the hill." The children run across the open space to the other line while the one in the center tries to tag them, Anyone caught helps "It" in the center. The last person caught is in the center for the next game.

Once the children cross over to the other line they must await the next call.

Hound and Rabbit

Playing Area:	Playground, gymnasium
Players:	15 to 30
Supplies:	None

Players are scattered around the area in groups of threes. Two of the three make a tree by facing each other and putting hands on each other's shoulders. The third child, who takes the part of a rabbit, stands between them. An extra "Rabbit" is outside and is chased by a "Hound." The "Hound" chases the odd "Rabbit" who takes refuge in any tree. Two rabbits may not be in any tree so the other child must leave and look for another tree. When the "Hound" catches the "Rabbit," they exchange places and the game continues.

A rotation system should be used whenever a "Rabbit" enters a tree. The three in any one group should rotate so that the entering "Rabbit" becomes a part of the tree and one of the children making up the tree becomes the "Rabbit."

In the Creek

Playing Area:	Playground, gymnasium, classroom
Players:	Entire class
Supplies:	None

A creek is formed by drawing two parallel lines 2 - 3 feet apart, depending upon the ability of the children. The lines should be long enough to accom-

In the Creek (continued)

modate the children comfortably with enough room for each to jump. If necessary, two or three sets of lines can be drawn.

The children line up on one of the banks all facing the creek and facing the same direction. The object of the game is to make the children commit an error in the jumping.

The teacher or leader gives one of two directions:

"In the creek"
"On the bank"

Children now on the bank jump into the creek or over to the other bank depending upon the command. When they jump on the bank, they immediately turn around and get ready for the next command.

If any children are in the creek and the command, "In the creek," is repeated, they must not move.

Errors are committed when a child steps on a line, makes a wrong jump, or moves when he/she should remain still.

After a period of time, the original directions may not challenge the children. Different combinations can be set up. "In the creek" means to jump and land with both feet. "On the bank" one way would be a leap. "On the bank" the other way would be a hop. Also, false commands can be given, as "In the ocean" or "In the lake." No one is to move on these commands under penalty of elimination.

It is a good plan to keep things moving fast with crisp commands. Children should be charged with judging their own errors.

Provisions must be made to get eliminated children back in the game.

Last Couple Out

Playing Area:	Playground, gymnasium
Players:	10 to 15
Supplies:	None

Players are lined up by couples in a column formation with an "It" standing at the head of the column. "It's" back is to the column. "It" calls "Last couple out." The object of the game is to have the last couple separate and rejoin beyond the place where "It" is standing without being tagged by "It." If "It" tags either of the two, that person becomes "It." The old "It" joins the remaining player's partner, and the pair go to the head of the line.

If the couple is able to join hands without being tagged, they take places at the head of the column, and "It" takes a try at the next couple.

"It" is not permitted to look back and cannot start chase until the separated couple comes up even with "It" on both sides.

Variation: The game can be played by partners who have inside hands joined.

May I Chase You?

Playing Area:	Playground
Players:	10 to 30
Supplies:	None

The class stands behind a line long enough to accommodate all. The runner stands about five feet in front of the line. One child in the line asks "May I chase you?" The runner replies "Yes, if you are wearing __________." Name a color, an article of clothing, or a combination of the two. All who qualify immediately chase the runner until one tags him/her. This person becomes "It."

The children will think of other ways to identify those who can run.

Mouse Trap

Playing Area:	Playground, gymnasium, classroom
Players:	20 to 40
Supplies:	None

One-half of the children form a circle with hands joined, facing the center. The other children are on the outside of the circle. Three signals are given for the game. These can be given by word cues or whistle.

The circle players represent the mouse trap and the outer players are the mice.

Signal 1. The "Mice" skip around the circle, playing happily.
Signal 2. The trap is opened; that is, the circle players raise their joined hands to form arches. The "Mice" run in and out of the trap.
Signal 3. The trap snaps shut (the arms come down). All the "Mice" caught join the circle.

The game is repeated until all or most of the "Mice" are caught. The players exchange places, and the game begins anew. Do not allow the children to run in and out using adjacent openings.

Red Light

Playing Area:	An area 60 - 100 feet across with goal toward which the players move
Players:	Entire class
Supplies:	None

The object of the game is to be able to move across the area successfully without getting caught. One player is the leader and stands on the goal line. "It" counts very rapidly from one to ten while It has its back to the players. It quickly adds the words "Red Light" to the counting and turns around. In the meantime, the players have been moving across the area during the counting and must freeze on the words "Red Light." Any player caught moving after "Red Light" must return to the starting position. The first player across the area wins and is the leader for the next game.

Red Light (continued)

After the leader has sent all back who were caught, It turns Its back again to begin Its count. The players may move when Its back is turned. However, It can turn around quickly and catch any movement. Once It starts Its counting, It cannot turn around until It has called "Red Light."

Variations:
1. Instead of counting, the leader (with back turned) can clap hands five times, turning around to catch movement on the fifth clap.

2. Another excellent variation of the game is to have the leader face the oncoming players. It calls out "Green Light" for them to move and "Red Light" for them to stop. It can call other colors and the players should not move.

3. Different types of locomotion can be worked in. The leader would give the type movement (i.e., hop, crawl, etc.) before turning his/her back to the group.

Two Deep

Playing Area: Playground, gymnasium
Players: 15 to 20
Supplies: None

All children except two form a circle standing about finger tip distance apart and facing the center. A runner and chaser stand on the outside. The chaser tries to catch the runner who can save self by stopping in front of any player. This player now becomes the runner and must avoid being caught. When the chaser tags the runner, the positions change immediately and the runner becomes the chaser.

Encourage the children to make changes often. If there seems to be too much running, make a rule that a child can travel only half way around the circle then must make a change.

Since this game is a lead-up to Three Deep, it should be learned reasonably well.

Roll Dodgeball

Playing Area: Playground, gymnasium
Players: 20 to 40, divided into two teams
Supplies: 2 volleyballs or rubber playground balls

One-half the children form a circle and the other half are in the center. Two balls are given to the circle players. The circle players roll the balls at the feet and shoes of the center players trying to hit them. The center players move around to dodge the balls. When a center player is hit, he/she joins the circle.

After a period of time or when all the children have been hit, the teams trade places.

GAME-TYPE ACTIVITIES (continued)

Roll Dodgeball

Variation: Center players are down on hands and feet. Only one ball is used, otherwise the game is the same. Do not play too long in this position as this is quite strenuous.

Teaching Suggestion: Be sure to have practice in rolling a ball first. Balls which stop in the center are "dead" and must be taken back to the circle before being put into play. It is best to have the person who recovers a ball roll it to a teammate rather than to return to the circle with the ball.

Straddle Bowling

Playing Area:	Playground, gymnasium
Players:	4 to 6
Supplies:	Volleyball or rubber playground ball

Children may compete within a group, or teams can compete against each other. One child is the bowling target and stands at straddle position with feet wide enough so the ball can pass through easily. Another child is the ball chaser and stands behind the target.

A foul line is drawn 15 to 25 feet away from the target, depending upon the ability of the children. The bowlers line up behind this line for turns.

Children can be given one chance or a number of tries. To score a point, the ball must go between the legs of the target. When the children on the throwing line have bowled, two of them relieve the target and chaser.

Variations:

1. Scoring can be changed to allow 2 points if the ball goes through the legs and 1 point if it hits a leg.

2. Other targets can be used. A box lying on its side with the opening pointed toward the bowler forms a good target. Two or three Indian clubs at each station make excellent targets. Scoring could be varied to suit the target.

3. Bowling One Step. For groups of squad size or smaller, the players each in turn get a chance to roll at an Indian club or bowling pin. A minimum distance is set up, short enough so most bowlers can hit the pin (10 to 15 feet). The player keeps rolling until he misses. The object is to take a step backward each time the pin is knocked down. The winner is the one who has moved the farthest back.

Children should be cautioned that accuracy, not speed, is the goal. Also, the players could experiment with different spin effects to curve the ball.

Broncho Tag

Playing Area:	Playground, gymnasium
Players:	15 to 30
Supplies:	None

Broncho Tag (continued)

One child is a runner and another the chaser. The remainder of the children are divided into groups of threes. Each group of threes forms a broncho by standing one behind the other with the last two grasping the waist of the person in front. The front player is the head, and the player on the end is the tail. The runner tries to hook on to the tail of any broncho. The head of that broncho now becomes the runner.

The chaser pursues the runner who tries to avoid being caught by hooking to a broncho. The chaser now has to pursue the new runner. If tagged, the roles are reversed, and the runner becomes the chaser.

The game is more interesting if the children change rapidly.

Busy Bee

Playing Area:	Playground, gymnasium, classroom
Players:	Entire class
Supplies:	None

One-half of the children form a large circle facing in and are designated as the stationary players. The other children seek partners from this group, and each stands in front of one of the stationary players. An extra child is in the center and is the "Busy Bee."

The "Bee" calls out directions which are followed by the children.

"Back to back"
"Face to face"
"Shake hands"
"Kneel on one knee" (or both)
"Hop on one foot"

The center child then calls out "Busy Bee." Stationary players stand still, and all inner circle players seek another partner while the center player also tries to get a partner. The child without a partner becomes the "Busy Bee."

Children should be thinking of the different movements they might have the class do if they should become the "Busy Bee." In changing partners, children should be required to select partner other than the stationary player next to him/her.

After a period of time, rotate the active and stationary players. Also, vary by using different methods of locomotion.

Variations:

1. Select a definite number of changes - 10 for example. All children who have not repeated any partner during the ten exchanges and who have not been "caught" as the "Busy Bee" are declared the winners.

2. Instead of having the children stand back-to-back, have them lock elbows and sit down as in the Chinese Get-Up. After they sit down and are declared "safe," they can get up and the game proceeds as described above.

GAME-TYPE ACTIVITIES (continued)

Couple Tag

Playing Area: Playground, gymnasium. Two goal lines are established about 50 feet apart
Players: Any number
Supplies: None

Children run by pairs with inside hands joined. All pairs, except one, line up on one of the goal lines. A pair is in the center and is "It."

The pair in the center calls "Come," and the children run to the other goal line, keeping hands joined. The pair in the center tries to tag any pair using only the joined hands. As soon as a couple is caught, it helps the center couple. The game continues until all are caught. The last couple caught is "It" for the next game.

Crows and Cranes

Playing Area: Playground, gymnasium. Two goals are drawn about 50 feet apart
Players: Any number
Supplies: None

Children are divided into two groups, the "Crows" and the "Cranes." The groups face each other at the center of the area about five feet apart. The leader calls out either "Crows" or "Cranes" using a "Kr-r-r-r-r-r" sound at the start of either word to mask the result.

If "Crows" is the call, the "Crows" chase the "Cranes" to the goal. If "Cranes" is given, then the "Cranes" chase. Any child caught goes over to the other side. The team which has the most players when the game ends is the winner.

Variation:

1. Have the children stand back-to-back in the center about a foot apart.
2. The game can be played with the two sides designated as "Purple" and "Gold." A piece of plywood painted purple on one side and gold on the other can be thrown into the air between the teams instead of having anyone give calls. If purple comes up, the purples chase, and vice versa.
3. The game can also be played as Blue, Black, and Baloney. On the commands "Blue" and "Black" the game proceeds as described above. On the command "Baloney" no one is to move. The caller should be sure to sound the "Bl-l-l before ending with one of the three commands.
4. Another variation of the game is to have a leader tell a story using as many words beginning with "cr" as possible. The players run only when the words "Crows" or "Cranes" are spoken. Words which can be incorporated into a story are crazy, crunch, crust, crown, crude, crowd, crouch, cross, croak, critter, etc. Each time one of these words is spoken the beginning of the word is lengthened with the cr-r-r-r sound. No one may move on any of the words except "Crows" and "Cranes."

Flying Dutchman

Playing Area: Playground or gymnasium
Players: 15 to 20
Supplies: None

Flying Dutchman (continued)

The children are in a circle with hands joined. Two children with hands joined are the runners. The runners go around the outside of the circle and tag a pair of joined hands. Immediately, the runners continue around the circle while the tagged pair runs around in the other direction. The first pair back to the vacated spot gets to keep the spot, and the other pair becomes the runners. Be sure to establish rules for passing when the couples go by each other on the way around. Couples should keep to the right in passing.

Variations:

1. The runners reverse their direction immediately when tagging.
2. The game can be played by groups of threes instead of couples. The tag is made on the back of any one person who, with the persons on each side of him, form the groups of threes. Groups should retain clasped hands or be disqualified.

Galloping Lizzie

Playing Area:	Playground
Players:	10 to 15
Supplies:	Bean Bag

This is a version of the game of Tag. One player is "It" and has a bean bag. The other players are scattered on the playground. The player with the bean bag runs after the others and attempts to hit one with the bean bag below the shoulders. This person becomes "It" and the game continues. Be sure that "It" must throw the bag and not merely touch another person with it.

Variation: The game can be played by children in pairs. In this case, a pair of children become "It" with one of the players handling the bean bag. A specific kind of a toss can be specified - overhand, underhand, left hand.

Jump the Shot

Playing Area:	Playground, gymnasium
Players:	10 to 20
Supplies:	A jump-the-shot rope

The players stand in circle formation. One player has a long rope; a soft object is tied to the end to give it some weight. An old deflated ball makes a good weight.

The center player turns the rope under the feet of the circle players who must jump over it. Anyone is eliminiated who touches the rope, and must stand back from the circle. The object is to see who can stay in the circle the longest and become the rope turner for the next game.

The center player should be cautioned to keep the rope along the ground. The speed can be varied. A good way to turn the rope is to sit cross-legged and turn the rope over the head.

Right Face, Left Face (Maze Tag)

Playing Area: Playground, gymnasium
Players: 20 - 35
Supplies: None

Children stand in straight rows both from front to rear and side to side. A runner and a chaser are picked. The children all face the same way and join hands with the players on each side. The chaser tries to tag the runner going up and down the rows, but not breaking through or under the arms. The teacher can help the runner by calling "right face" or "left face" at the proper time. At this command, the children drop hands, face the new direction and again grasp hands with those who are now on each side. New passages are now available to the runner and chaser. When the runner is caught or the children become tired, a new runner and chaser are chosen.

Variations:

1. Directions can be used instead of the facing commands. The teacher can call out "North, South, East, or West."

2. The original game from which the game above was taken is called "Streets and Alleys." In this version, the teacher calls out "Streets" and the children face in one direction. The call "Alleys" causes them to face at right angles.

3. The command "Air Raid" can be given which means that the children drop to their knees and make themselves into a small ball tucking their heads and seat down.

Steal the Treasure

Playing Area: Playground, gymnasium, classroom
Players: 8 - 12
Supplies: One Indian club

A playing area of 20 feet square is outlined with a small circle in the center. The treasure is an Indian club and is placed in the circle. A "Guard" is set to protect the treasure. Players now enter the square and try to steal the treasure without getting caught. The "Guard" tries to tag them. Anyone tagged must retire from the circle and wait for the next game. The player who gets the treasure is the next "Guard." If getting the treasure seems too easy, make a rule requiring the child to carry the treasure to the boundaries of the square.

Bear and Keeper. This game is similar in action. Instead of a treasure, a "Bear" is seated cross-legged on the ground and is protected by a "Keeper." Anyone who touches the "Bear" without being tagged becomes the new "Keeper" with the present "Keeper" becoming the "Bear."

Three Deep

Playing Area: Playground, gymnasium
Players: 20 - 40
Supplies: None

Three Deep (continued)

A runner and chaser are chosen. One-half of the remaining children form a circle, facing in. Each of the other children stands behind one of the circle players, forming a double circle formation with all facing in.

The chaser tries to tag the runner who can escape by taking a position in front of any pair of players. This forms a three-deep combination from which the game gets its name. The outer player of the three now is the runner. When the chaser tags the runner, the positions are reversed.

The game becomes more interesting if frequent changes are made. It may be well to limit running to half way round the circle. In no case should the runner leave the immediate circle area.

Variation: The teacher may call out "Reverse" which means that the positions of the runner and chaser are reversed.

Bat Ball

Playing Area:	A serving line is drawn across one end of a field which is approximately 70 by 70 feet. A 3 by 3 foot base is drawn in the center of the playing field about 50 feet from the serving line.
Players:	Two teams, 8 to 15 on each team
Supplies:	Volley or similar ball

One team is scattered out in the playing area. The other team is behind the serving line with one player up at bat. The batter puts the ball in play by batting it with a hand into the playing area. The ball must land in the playing area or be touched by a member of the fielding team to be counted as a fair ball. As soon as the ball is hit, the batter runs to the base and back across the serving line. In the meantime, the fielding team fields the ball and attempts to hit the runner below the shoulders.

Scoring: The batter scores a run each time a fair ball is hit and he/she touches the base and gets across the serving line before being hit by the ball. A run is also scored if the fielding team commits a foul.

Out: The batter is out if the ball is caught on a fly. Two consecutive foul balls also put the batter out. The batter is out if hit by a thrown ball in the field of play.

Fouls: Fielders, in recovering the ball and attempting to hit the batter, may not run with the ball. The ball must be passed from fielder to fielder until thrown at the batter. A pass may not be returned to the fielder from whom it was received.

Circle Team Dodgeball

Playing Area:	Playground, gymnasium
Players:	20 to 40
Supplies:	Volleyball or rubber playground ball

Circle Team Dodgeball (continued)

The children are divided into two teams, one of which forms a large circle. The other team grouped together is in the center of the circle. One of the circle players has the ball.

When the starting signal is given, the circle players try to hit the center players with the ball. Any center player hit below the shoulders is eliminated and leaves the circle. Scoring can be done in several ways.

1. Establish a throwing time of one minute. Count the number of center players remaining.
2. Play until all center players have been eliminated. Score is determined by the number of seconds it takes to eliminate the players.
3. Allow a throwing time of one minute. Do not eliminate any center players but give one point to the circle players for each successful hit.
4. Limit the number of throws a team can take. After the specified number of throws, count the remaining center players.

The teams trade places and the scores are compared to determine the winners.

Club Guard

Playing Area:	Gymnasium, outdoor smooth surface
Players:	8 to 10 in each game
Supplies:	Indian club, volleyball

A circle about 15 feet in diameter is drawn. Inside this circle at the center an 18-inch circle is drawn. The Indian club is put in the center of the small circle. One child guards the club. The other children are back of the larger circle which is the restraining line for them. This circle should be definite.

The circle players throw the ball at the club and try to knock it down. The guard tries to block the throws with the legs or body. The guard must, however, stay out of the smaller inner circle.

The outer circle players pass the ball around rapidly so one of the players can get an opening to throw, as the guard needs to maneuver to protect the club. Whoever knocks down the club becomes the new guard.

If the guard steps in the inner circle, he/she must trade places with whoever has the ball at that time.

A small circle cut from plywood or similar materials makes a definite circle so that it is known when the guard steps inside. A hoop can be used.

Variation: Set up more than one club to be guarded.

GAME-TYPE ACTIVITIES (continued)

One Step

Playing Area: Playground
Players: 2. Any number of pairs can compete against each other depending upon the space available
Supplies: Ball or bean bag

The game is excellent for practicing throwing and catching skills. Two children stand facing each other about 3 feet apart. One has a ball or bean bag. The object of the game is to throw or toss the ball in the stipulated manner so that the partner can catch it without moving either foot from their position on the floor. When the throw is completed successfully, the thrower takes one step backward, awaiting the throw from his/her partner. Limits can be established back to which the partners step, or the two children who can move to the greatest distance apart as compared to other couples are the winners. Variables to provide interest and challenge are 1) the type of throw, 2) the type of catching, and 3) the kind of a step. Throwing can be underhand, overhand, two-handed, under one leg, around the back, etc. Catching can be two-handed, left hand, right hand, to the side, etc. The step can be a giant step, a tiny step, a hop, a jump, or some similar designation.

When either child misses, moves the feet, or fails to follow directions, the partners move forward and start over. A line of children facing each other makes a satisfactory formation for having a number of pairs compete at the same time.

Addition Tag

Playing Area: Playground
Players: Entire class
Supplies: None

The object of the game is to catch all the children by tagging. Two couples are "It" and each stands with inside hands joined. These are the taggers. The other children run individually.

The couples move around the playground trying to tag with the free hands. Anyone tagged joins the couple, making a couplet of three. The three now chase until they catch a fourth. Once a fourth person is caught, the four divide and form two couples, adding another set of taggers to the game. This continues until all the children are tagged.

Some limitation of area should be established, enough to enable the couples to catch the runners. If the children are scattered to distant parts of playground, the game moves slowly and is fatiguing. A legal tag is made only if the couples or the groups of three retain joined hands.

The game can be used as a warm-up activity as all children are active.

Box Ball

Playing Area: Playground, gymnasium
Players: 4 teams, 6 to 10 on each team
Supplies: A sturdy box, 2x2 feet and about 12 inches in depth and one volleyball or similar type for each team

GAME-TYPE ACTIVITIES (continued)

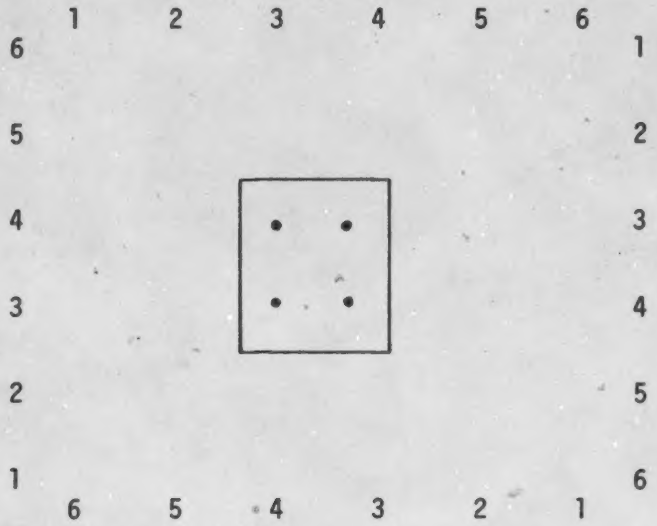
Box Ball (continued)

Any number of teams can play the game, but four makes a convenient number. Each team occupies one side of a hollow square at an equal distance from the center. Each team is facing inward and is numbered off consecutively from right to left. The teams should be of even numbers.

A box is put in the center containing as many balls as there are teams. The instructor calls a number, and the player from each team who has this number runs forward to the box and takes a ball. Now he/she runs to the head of the line and takes the place of #1. In the meantime, the players in this line have moved to the left just enough to fill in the space left by the runner. Upon reaching the head of the line, the runner passes the ball to #1 and so on down the line to the end person. The last person runs forward and returns the ball to the box. The first team to return the ball to the box scores 1 point.

The runner must not pass the ball down the line until taking his/her place at the head. The ball must be caught and passed by each person. Failure to conform to each of these rules results in disqualification.

The runner now stays at the head of the line, retaining the original number, but it is not important to maintain the line in consecutive number sequence.



Cageball Kick-Over

Playing Area:	Playground (grassy area), gymnasium
Players:	Two teams, 7 to 10 on each team
Supplies:	A cageball - 18, 24, or 30 inch size

The two teams sit facing each other with their legs outstretched and the soles of the feet about 3 feet apart. The players supports their weight on their hands which are placed slightly back while maintaining the sitting position.

GAME-TYPE ACTIVITIES (continued)

Cageball Kick-Over (continued)

The teacher rolls the cageball between the two teams. The object of the game is to kick the ball over the other team. After a point is scored, the teacher rolls the ball into play again.

If the ball is kicked out at either end, no score results, and the ball is put into play again by the roll.

Variation: Allow the children to use their hands to stop the ball from going over them. Also, a system of rotation can be used whereby, when a point is scored, the player on the left side of the line takes a place on the right side, moving all the other players to the left one position.

Circle One-Step

Playing Area:	Playground
Players:	Not more than 5 or 6 in a group
Supplies:	A ball for each group

The teacher should review and play One-Step, a game mentioned before. For Circle One-Step, the children form a circle facing in so that with arms outstretched to the side, the hands can touch. One child is designated as the leader. The leader throws the ball around the circle either right or left consecutively. After each person in order handles the ball successfully (throwing and catching), the ball is back to the leader. Each child now takes a step back, enlarging the circle. This action is repeated until one of the children makes an error. Errors are made by dropping the ball, not throwing properly, or moving the feet more than a half step in any direction while catching.

Different kinds of throws can be designated or each child must throw in the fashion of the leader. The kind of a step back can be specified as a "giant step," "a tiny step," or something similar.

Teachers should recognize that the circles could become quite large and may need a limitation. If the group would reach the maximum size specified for the circle, then they would score one point and start over. The groups should be scattered widely over the available playground space so the circles will not interfere with each other.

Double Tag

Playing Area:	Playground, gymnasium. Two parallel lines 40 feet apart
Players:	15 to 40
Supplies:	None

The game is played by pairs. Each pair joins inside hands. One pair is "It" and is in the center of the area. The other children are on one of the two lines.

The object of each pair is to run across the area to the other line without being tagged by the couple in the middle. Tagging can be done only with the joined inside hands of the "It" pair. Any pair tagged joins the center pair and aids in tagging the others. The last couple to remain without being tagged is "It" for the next game.

GAME-TYPE ACTIVITIES (continued)

Hook On

Playing Area: Playground, gymnasium
Players: 15 to 30
Supplies: None

One child is a chaser and another a runner. The remainder of the children are scattered by pairs around the area. They stand with inside hands joined and outside hands on hips, making a loop to which the runner can hook on.

Whenever the tagger catches the runner, the positions are reversed. The runner to get away hooks on with his arm to any pair. This makes three in a line, and the child on the other end of the line becomes the runner.

Teaching Suggestion: Do not let the runner go too far without hooking to one of the pairs. The fun comes from a constant change of partners.

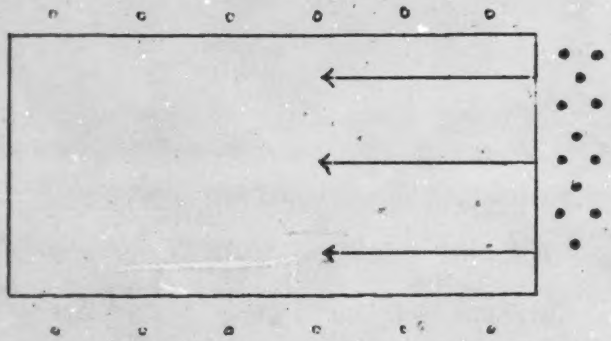
Loose Caboose

Playing Area: Playground, gymnasium
Players: 12 to 30
Supplies: None

One child is designated as the "Loose Caboose" and tries to hook on to a train. Trains are formed by 3 or 4 children standing in a column formation with each child placing hands on the waist of the child immediately in front. The trains by twisting and turning endeavor to keep the "Caboose" from hooking on to the back. Should this happen, the front child in the train becomes the new "Caboose." Each train should attempt to keep together and not break apart. If the number of children is 20 or more, or there seems to be difficulty in hooking the "Caboose" to the end of a train, there should be two "Cabooses."

Running Dodgeball

Playing Area: Playground, gymnasium. Two parallel lines are drawn about 40 feet apart to form a gauntlet. The guantlet is about 60 feet in length.
Players: Two teams, 10 to 15 on each team
Supplies: Four volley or rubber balls suitable for dodgeball



Running Dodgeball (continued)

Team B's players line up at one end of the gauntlet. They are to run through the gauntlet between members of Team A without getting hit. In moving through, they can run separately or all together.

The throwing team may recover the volleyballs lying in the running area, but must return to the sides before throwing. After a count is made of the successful runners, the teams trade places and the game is repeated.

Variations:

1. Instead of having the team run once across, designate that the players are to run across and immediately start back. They score a point only if they make the round trip without being hit.

2. A good active game can be played by having the ball rolled instead of thrown. This causes the players to jump high into the air to avoid being hit.

Whistle Mixer

Playing Area:	Playground, gymnasium, classroom
Players:	Any number
Supplies:	Whistle

Children are scattered throughout the area. To begin, they walk around in any direction they wish. The teacher blows a whistle a number of times in succession with short, sharp blasts. Whatever the number of blasts, the children form small circles with the number in the circle to equal the number established by the whistle signal. Thus, if there are four blasts, the children form circles of four - no more, no less. Any children left out are eliminated. Also if a circle is formed with more than the specified number, the entire circle is eliminated. Children should be eliminated for no more than one turn.

After the circles have been formed and the eliminated children have been moved to the sidelines, the teacher calls "Walk" and the game continues. In walking, the children should move in different directions.

Variation: A fine version of this game can be done with the aid of a tom-tom. Different beats of the tom-tom would indicate various locomotor movements - skipping, galloping, slow walk, normal walk, running. The whistle would still be used to set the number to be in each circle.

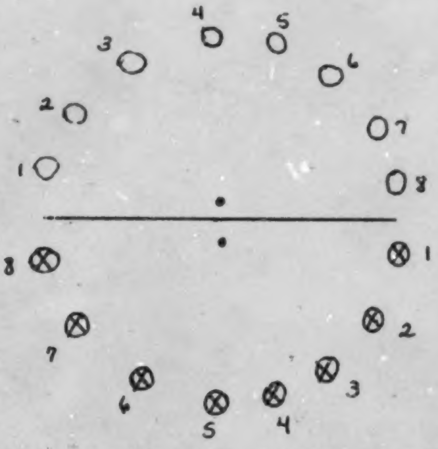
Battle Dodgeball

Playing Area:	Playground, gymnasium
Players:	Two teams, 10 to 15 on each team
Supplies:	Two volleyballs or rubber playground balls

The teams form one circle, each occupying one-half the circle. Players on each team are numbered consecutively. For any one number, there is a player on each team. Two volleyballs are placed about 5 feet apart in the center of

Battle Dodgeball (continued)

the circle, one on each side of a center line which separates the teams from each other.



The teacher calls out a number. The two players with the number run forward, secure a ball, and try to hit the other. Players on the sides of the circle may retrieve balls and throw them to their teammate in the center. However, competing players must stay in their half of the circle.

The winning player scores a point for his/her team. Play for a certain number of points or until each player has had a turn.

Variation: Call two numbers which means that two compete against two. Compete until one or both are hit.

Bombardment (Indian Clubs)

Playing Area:	Gymnasium
Players:	Two teams, 10 to 15 on each team
Supplies:	Twelve Indian clubs for each team; four volley or rubber playground balls

A line is drawn across the center of the floor from wall to wall. This divides the floor into two courts, each of which is occupied by one team. Twenty-five feet from the center line in each court another line is drawn. This is the club line. Each team sets their Indian clubs on this line. These should be spaced. Each team is given two of the balls.

The object of the game is to knock over the other team's clubs. Players throw the balls back and forth but cannot cross the center line. Whenever a club is knocked over by a ball or accidentally by a player, the club is removed. The team with the most clubs standing is declared the winner.

Out-of-bounds balls can be recovered but must be thrown from the court.

Variation: Instead of removing the clubs, they can be reset. Two scorers, one for each club line, are needed for this version.

Circle Hook On

Playing Area: Playground, gymnasium, classroom
Players: Four
Supplies: None

This is a game of one against three. The three have hands joined. By dodging and swinging around, the object is to prevent the fourth child from tagging the child opposite on the back.

Variations:

1. Use a piece of cloth, handkerchief, or "flag" tucked in the belt in back of the child opposite. The fourth child tries to pull the "flag" from the belt.

2. Instead of tagging, the chaser tries to hook on the child being protected.

Teaching Suggestions: Watch for roughness by the two in the circle protecting the third. The game works better if the children are about of equal ability physically. Allow a period of time and rotate if the chaser is not successful. In any case, the children should rotate so that each has a chance to be the tagger.

Four Team Grab Ball

Playing Area: Playground, gymnasium
Players: Four teams, 6 to 8 on each team
Supplies: Four balls of approximately the same size are needed. The balls should be of different colors or marked so they can be told apart.

A line is drawn 30 to 50 feet from a wall. Behind this line and facing the wall, the teams are in file formation. A wall or fence is necessary to limit the length of the throws, but a limiting line can be used.

The player at the head of each file has a ball. At a signal, each player throws or rolls the ball in the direction of the wall. The object of the game is to recover a ball (not your own) and return first to your line. The child first back with another ball scores 4 points for the team. The second scores 3 points. Third scores 2 points, and the fourth scores 1. If it happens that the child brings back the ball which he/she threw, that team loses 1 point. After the children run back to the line, they take places at the end of the file, and the game is repeated with four new players.

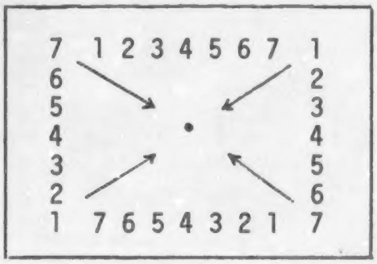
There is less confusion if the teams are permanently assigned a ball. To start each throw, then, the balls must be returned to the respective teams. However, if there is considerable difference in the performance of the balls, then the team should throw the ball which was returned by its player.

The children will learn very quickly that the advantage lies in keeping the ball as close as possible to the fence or wall since the other players have to run farther.

GAME-TYPE ACTIVITIES (continued)

Jolly Ball

Playing Area: Playground, gymnasium
Players: 20 to 30
Supplies: Cageball 24" or larger or a pushball 36" to 48"



Four teams are organized each of whom forms one side of a hollow square. The children are sitting down facing in with hands braced behind them. On each team, the children are numbered consecutively from one to as far as needed. Each child waits until his/her number is called. The four active players (one from each team) move forward in crab position and try to kick the cageball over the heads of any one of the three opposing teams. The players on the teams can also kick the ball. Ordinarily, the hands are not to be used, but this could be allowed among less skilled children and in the learning stages of the game.

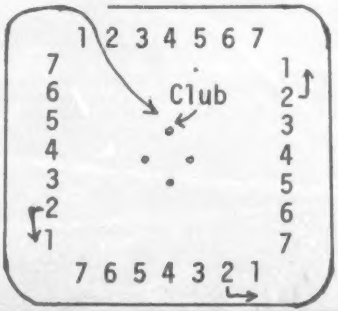
A point is scored against a team that allows the ball to go over its line. A ball that goes out at the corner between teams is dead and must be replayed. When a point is scored, the active children retire back to their teams; and another number is called. This game is quite strenuous for the active players in the center, and time should be called after a reasonable length of time if no score develops.

Variation: The game can also be played by allowing two children at a time from each team to be active.

Mickey Mouse

Playing Area: Playground, gymnasium, classroom
Players: Entire class
Supplies: Four Indian clubs

A hollow square, about 20 feet on a side, is formed by four teams, each of which occupies one side facing in. The teams should be even in numbers. Each team is numbered consecutively from right to left. This means that there is one person on each team with the same number. The children are seated cross-legged.



Mickey Mouse (continued)

A number is called by the teacher. The four children with this number run to the right all the way around the square and through their own vacated space toward the center of the square. Near the center in front of each then stands an Indian club. The first child to put the Indian club down on the floor is the winner. The clubs should be of equal distance in front of the teams and far enough away from each other to avoid collisions in the center.

Scoring is kept by the words "Mickey Mouse." The player who puts the club down first gets to write two letters of the name. The player who is second gets to put down one letter. The lettering can be done in a space in front of each team, where the name would be reasonably protected from the runners. The first team to complete the name is the winner.

In number games of this type, the numbers are not called in order. The teacher should keep some kind of a tally to assure that each number is called.

Variation: Instead of having the group seated, have each one take a prone position in a manner ready to do a push-up. The teacher gives a preliminary command, such as "ready." Each child comes up to a push-up position. The teacher calls the number. The children not running then return to the prone position on the floor. In this manner, each time a number is called, each child will do a push-up.

Third Person

Playing Area:	Playground, gymnasium
Players:	20 to 35
Supplies:	None

The game, Three Deep, should be reviewed and played. In Third Person, the players are scattered by pairs in the area. Each pair stands facing each other, with enough room so that the runner may come and stand between them.

A runner and a chaser are chosen. The chaser tries to tag the runner, who can escape and become safe by taking a position between the two players of any couple. In doing so, he faces either of the two. The person to whom he turns his back is the "Third Person" and becomes the runner. When the chaser tags the runner, the positions are reversed.

The game becomes more interesting if frequent changes are made. No one should be permitted to run very far without making a change. A runner is not permitted to run between a couple without stopping, as this causes confusion. The runner must not leave the immediate area of the players. Watch for favoritism in making exchanges.

Variation: The teacher can blow a whistle or call out "Reverse" which means the positions of the runner and chaser are changed.

Touchdown

Playing Area:	Playground, gymnasium. Two parallel lines are needed about 60 feet apart.
Players:	Two teams, 10 to 15 on each team
Supplies:	Small objects which can be concealed in the hand.

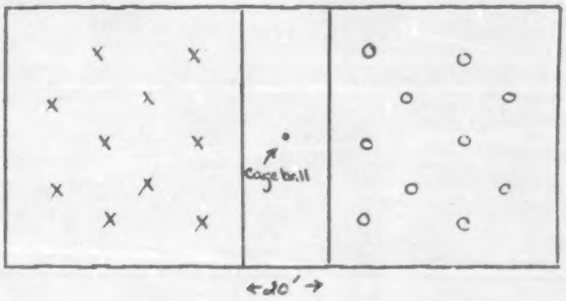
Touchdown (continued)

Two teams face each other, each standing on one of the parallel lines. One team goes into a huddle and the members decide which player is to carry an object to the opponent's goal line. The team moves out of the huddle and takes a position like a football team. On the charge signal, "Hike," the players run toward the opponent's goal line, each player holding his/her hands as if carrying the object. On the charge signal, the opponents also run forward and tag the players. A player upon being tagged must immediately stop and open both hands to show whether or not he/she has the object.

If the player carrying the object can reach the goal line without being tagged, this player calls "Touchdown," and scores six points for that team. The team scoring retains possession of the object and gets another try. If the player carrying the object is tagged in the center area, the object is given to the other team. They go into a huddle and try to run it across the field and score.

Cageball Target Throw

Playing Area: Gymnasium with a space about the size of a small basketball court
Players: Two teams, 5 to 15 on each team
Supplies: One cageball (18" , 24" or 30"), 12 to 15 balls of various sizes



An area about 20 feet wide is across the center of the playing area, with a cageball in the center. The object of the game is to throw the smaller balls against the cageball, forcing it across the line in front of the other team. Players may come up to the line to throw, but may not throw while inside the cageball area. However, a player may enter the area to recover a ball. No one is to touch the cageball at any time, nor may the cageball be pushed by a ball in the hands of a player.

If the cageball seems to roll too easily, it should be deflated slightly. The throwing balls can be of most any size - soccers, volleyballs, playground balls, etc.

Variation: Have two rovers in the center area, one from each team, to retrieve balls. These players cannot block throws or prevent a ball from hitting the target, but are there merely to retrieve balls for their teams.

Chain Tag

Playing Area:	Playground with 2 parallel lines about 50 feet apart
Players:	20 to 40
Supplies:	None

This game is essentially like other goal-exchange games except in the manner that players can be caught. In this case, the center is occupied by three players who form a chain with joined hands. The free hands on either side of the chain do the tagging.

The players in the center call "Come" and the other children cross from one line to another. The "Chain" tries to tag any of the runners. Any one caught joins the "Chain". When the "Chain" becomes too large, it should be divided into several smaller "Chains."

Variation: Catch of Fish. In this game, "Chain" catches the children by surrounding them like a fish net. The runners cannot run under or through the links of the "Net."

Fox and Geese

Playing Area:	Playground, gymnasium. Two parallel lines about 40 feet apart
Players:	10 to 40 with the players divided into two groups (teams)
Supplies:	A cubical box numbered like a dice. A box 6 by 6 inches with large numbers painted on the sides, the numbers running 1 - 6, similar to a dice.

The two groups face each other about five feet apart in the center between the two parallel lines. One group is the "Odds" and the other is the "Evens." The box is rolled between the two lines of players. If an odd number comes up (1, 3, 5) then the even team chases the Odds to the line back of the odd team. If an even number (2, 4, 6) comes up, the chase is the other way.

Those caught before reaching their home line can be handled in one of two ways:

1. Any player caught joins the other side. This has a tendency in some cases to make the players careless. The team with the most players at the end of the time period wins.

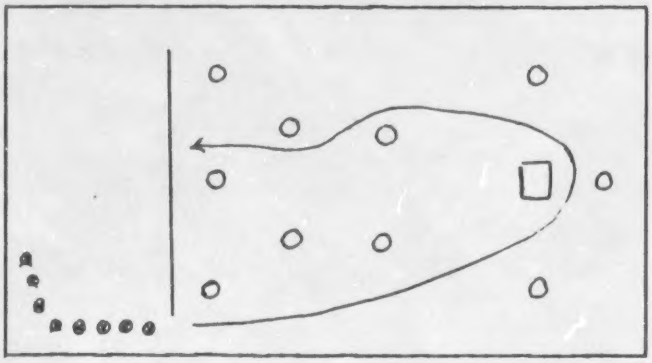
2. They are eliminated and stand back of their line until the game is declared over. The team with the most players left wins.

Variation: The game can also be played as Purple and Gold. A card with Purple on one side and Gold on another is substituted for the large dice. One team is designated as the Purple team and the other the Gold team.

One Base Dodgeball

Playing Area:	Playground, gymnasium. A home line is drawn at one end of the playing space. A base or standard is placed about 50 feet in front of the home line.
Players:	Two teams, 8 to 15 on each team
Supplies:	Base (or standard), volleyball or playground ball

One Base Dodgeball (continued)



One team is scattered out in the fielding area. The boundaries of this area are determined by the number of children. The other team is lined up in single file behind the home line. Two children are running at a time.

The object of the game for the fielding team is to hit the players with the ball. They try to round the base and head back for the home line without being hit. The game is continuous, meaning that as soon as a running team player is hit or crosses the home line, another player starts immediately.

The fielding team may not run with the ball but must pass it from player to player, trying to hit one of the runners.

The running team scores a point for each player who successfully runs around the base and back to the home line.

To start the game, the running team has two players ready at the right side of the home line. The others on the team are in line waiting for a turn. The teacher throws the ball anywhere in the field, and the first two runners start toward the base. They must run around the base from the right side. After all have run, the teams exchange places. The team scoring the most runs wins.

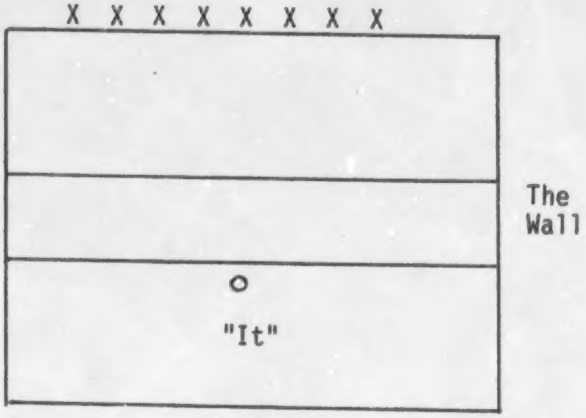
Teaching Suggestions: Players on the fielding team should make short passes to a person close to a runner so that the runner can be hit. They must be alert because two children are running at a time.

The next player on the running team must watch carefully so that he/she can start the instant that one of the two preceding runners is back safely or has been hit.

Over the Wall

Playing Area:	Playground
Players:	Entire class
Supplies:	None

Over the Wall (continued)



Two parallel goal lines are drawn about 60 feet apart. Two additional parallel lines about 3 feet apart are laid out parallel to the goal lines in the middle of the game area. This is the "Wall." Side limits have to be established.

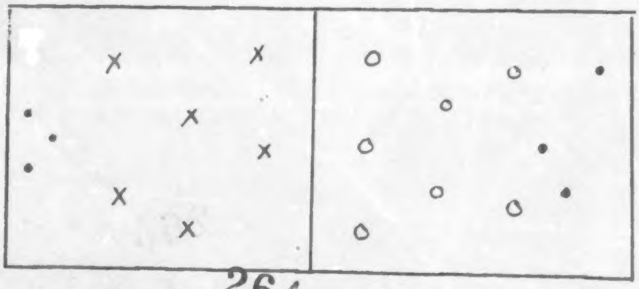
One player is "It" and stands on or behind the "Wall." All other players are behind one of the goal lines. "It" calls "Over the wall." All players must then run across the "Wall", to the other goal line. "It" tries to tag any player possible who, if caught, helps catch the others. Players are also considered caught if they step on the "Wall." They must clear it with a leap or jump and cannot step on the "Wall" including the lines. Players, after crossing over to the other side safely, must wait for the next call, "Over the wall."

The game can be made more difficult by increasing the width of the "Wall." "It" can step on or run through the "Wall" at will.

Pin Dodgeball

Playing Area:	Gymnasium
Players:	Entire class
Supplies:	Two playground balls, six Indian clubs

Two teams of equal numbers play the game. Each team is given 1 playground ball and 3 Indian clubs. A court 30' x 60' or larger with a center line is needed. The size of the court would depend upon the number of children in the game. The object of the game is to eliminate all players on the opposite team or to knock down the opposing team's Indian clubs. The playground balls are used to throw at the opposing team members or to knock down the clubs. Each team stays in its half of the court.



Pin Dodgeball (continued)

A player is eliminated if:

1. Hit on the fly by a ball he/she does not catch.
2. Steps over the center line to throw or retrieve a ball. Any opposing team member hit under these circumstances is not eliminated.
3. Attempts to block a thrown ball with a ball in hand, and the thrown ball touches self in any manner. A player can legally block a thrown ball with another ball held in hand.

A foul is called if a player holds a ball longer than 10 seconds without throwing at the opposing team. The ball is immediately given to the opposing team.

Players who are eliminated should move to the sidelines and sit down, so that it can be clearly determined who is still active.

The Indian clubs are put any place in the team area as desired. Players may guard the clubs, but must not touch them. When a club is knocked down, it is removed immediately from the game. If a club is knocked down unintentionally by a member of the defending team, the club is counted as "down."

A player can be "saved" if hit by a ball but is caught by a teammate before it touches the ground.

A referee should take position at the side of the court near the center line. When a foul is called for holding the ball over 10 seconds, play stops, and the ball is rolled to the offended team.

The game is won whenever all players from one team have been eliminated or all three clubs on one side have been knocked down.

GENERAL SAFETY GUIDLINES IN PHYSICAL EDUCATION

Safety is a type of atmosphere that prevails in the gymnasium when the teacher and child play an active role in developing and showing a positive concern for others. Hopefully the teacher will discuss the following guidelines with the children when they are relevant and necessary for the skills and activities being taught. The "guiding star" of safety can be stated as follows: Each and every individual must be concerned for the safety and welfare of all others.

1. In an instructional situation where students are performing inverted activities, spotting (guarding and assisting a performer) should always take place.

   In a group work situation where many children are performing inverted activities they should be able to touch the floor with their hands. This is a general "rule of thumb" and will insure a safe landing if the child should slip and fall.

2. Mats should be placed under all pieces of apparatus which involve activities taking place above the floor.

3. Never force children to climb apparatus or attempt an activity they are unsure of. Children need teacher support and encouragement to develop confidence in themselves and their ability.

4. In relays and other activities which involve running at top speed, children should not use the wall as a medium to help them stop and change directions. Cones or other similar objects should be used as a turning point or home base.

5. Children should never participate in the gymnasium in stocking feet. Tennis or gym shoes are a must.

6. Children should be reminded constantly to "watch where they are going" when they are running in all directions as is often the case in activities such as tag games and warm-up activities.

7. Any activities which involve heavy contact or snapping action such as "Crack the Whip" should be avoided. These force children to run out of control and can be a source of accidents.

SPECIFIC SAFETY GUIDELINES FOR VARIOUS EQUIPMENT AND APPARATUS

Exercises

1. Some care needs to be taken in using exercises requiring a straight leg position with no bending at the knee joint such as in performing forward bending exercises. These activities tend to force the knee back in a hyperextended position which contributes to posture faults. Some stretching of the leg muscles is excellent for flexibility, but the knee joint should be relaxed slightly rather than forced back to a lock-kneed position.

2. Repeated deep knee bending exercises can be injurious to the knee joint. While an exercise or activity which demands an occasional deep knee bend causes little harm, an activity which calls for repeated full knee joint bending should not be done.

3. Sit-ups and related exercises which involve raising the upper body from a supine position while the lower body is fixed should be performed with the legs in a bent-knee position and the feet flat on the floor. These exercises are performed primarily to strengthen the abdominal muscles. By lifting the knees to a bent-knee position, the tension is taken from the back muscles to the abdominal muscles. This prevents overdevelopment, which can increase the lower back curvature and cause postural problems.

Paddles and Balls

The hand should go through the leather thong on the paddles before grasping the handle. This is a safety device to prevent the paddle from striking an individual if it should happen to slip out of the student's hand.

Hoops

In activities which require children to jump through hoops, instruct the child holding the hoop to grasp it lightly so that if the performer hits the hoop it will not cause an awkward fall.

Magic Ropes

The magic ropes are similar to a long rubber band. The children should be cautioned to put their hand through the loop on the end of the rope and then grasp the rope with their hand to prevent releasing the rope and snapping their partners.

Balance Beams

1. Children should step off the beam if they lose their balance, rather than teeter and fall off in dangerous position.

2. Mats should be placed at the end of the bench to facilitate the dismount and allow for various rolls and stunts after the dismount.

SPECIFIC SAFETY GUIDELINES FOR VARIOUS EQUIPMENT AND APPARATUS (continued)

Jumping Boxes

1. Stress landing lightly on the balls of the feet with the knees bent.
2. Mats should be used behind the boxes to cushion the shock of landing and to provide a surface for various rolls and activities.
3. Remind the children to "meet the ground" as softly as possible. They should attempt to manage their bodies so that they can regain their balance as soon as possible after landing.

Tug-of-War Ropes

1. Caution children not to release their ends of the rope immediately in order to prevent injury to the students. The instructor should blow a whistle and require the students to stop pulling immediately.
2. The children should be instructed to inform each other if their grip is slipping. They should stop pulling, renew their grip, and continue.

Rope Climbing

1. When descending, do not allow the rope to slide between the hands and thighs to prevent rope burns and blisters.
2. Mats should be placed under the ropes while students are climbing.
3. Whenever the child is performing an inverted hang, spotters should be present.
4. Don't force the child to climb the ropes. Many children have a natural fear of height and need much reassurance before they will climb.

Tumbling, Stunts and Combatives

1. Spotting becomes important as the activities become more complex. Less skilled performers will also require more spotting. Spotting is necessary to assist the performer through critical points in the activity and to prevent a hazardous fall or landing. In assisting the performer, the spotter should be positioned in relation to the direction of the activity to be able to move with the performer during the execution of the activity. Avoid "wrestling" or forcing the child through the activity.

   Inverted stunts, such as the headstand, should be spotted during the learning stages. It is important for the spotter to control the movement of the performer so that return to the starting position will be in the same direction as the movement into the inverted position.

SPECIFIC SAFETY GUIDELINES FOR VARIOUS EQUIPMENT AND APPARATUS (continued)

Tumbling, Stunts and Combatives (continued)

Students can be fine spotters if properly trained. Remember: Good student spotters require good instruction from the teacher.

Students must be made to understand they are not to attempt an activity requiring "spotting" unless spotters are available or unless the teacher has given permission to advanced performers to proceed alone.

2. Encourage, but do not force a child to perform an activity. Patience is required to overcome the student's fear of a "new topsy turvy world."

APPENDIX I

Description of Exercises

Exercises for Warm-Up, Stretching and/or Flexibility

1. Windmill

Starting Position. Pupil stands, feet spread shoulder width apart, arms extended sideward to shoulder level, palms down.

Action. Count 1. Twist and bend trunk, bring the right hand to the left toe, keeping arms and legs straight.

Count 2. Remain with the trunk in the same position (head in the same fixed spot) and touch the left hand to the right toe.

Count 3. Reverse Count 2, touching right hand to left toe. Continue at rapid tempo. touching toes with opposite hand.

2. Twist and Bend

Starting Position. Pupil stands with feet spread shoulder-width apart, arms extended overhead and thumbs interlocked.

Action. Count 1. Twist the trunk to the right while bending forward and touching the floor inside the right foot with the fingers of both hands.

Count 2. Keep trunk and hands down and in a bouncing movement touch floor outside the toes of right foot.

Count 3. Same as Count 2, touching floor outside the heel of the right foot.

Count 4. Return to starting position, sweeping trunk and arms upward in a wide arc.

On the next four counts, twist to the left and touch the left foot. Continue, alternating to each side.

3. Back Stretcher

Starting Position. Pupil stands with feet spread shoulder-width apart, arms extended overhead, palms facing.

Action. Count 1. Bend forward from the hips, knees bent. Swing arms downward between legs, looking backward between legs and touching the floor behind the feet.

Count 2. Keep body and arms down, bounce, touching the floor farther behind feet.

ACTIVITIES FOR EXERCISES (continued)

3. Back Stretcher (continued)

Count 3. Same as Count 2, reaching still farther to the rear.

Count 4. Return to starting position, with a vigorous upward swing of arms.

4. Body Bender

Starting Position. Pupil stands, feet slightly apart, hands clasped behind the head.

Action. Count 1. Bend sideward at the hips to the left as far as possible. Keep feet stationary and the toes pointed straight ahead.

Count 2. Return to starting position.

Count 3. Repeat, bending to the right.

Count 4. Return to the sarting position.

5. Bend and Squat

Starting Position. Pupil stands erect, hands on hips.

Action. Count 1. Keeping knees straight, bend forward at the hips as far as possible, touching the fingers (palms, if possible) to the floor.

Count 2. Bend at the knees (full knee-bending position) and extend arms forward and parallel to the floor, keeping the back as straight as possible and bringing the weight to the balls of the feet.

Count 3. Return to the position of Count 1.

Count 4. Return to starting position.

6. Bear Hug

Starting Position. Pupil stands, feet comfortably spread with hands on hips.

Action. Count 1. Take a long step diagonally right, keeping left foot anchored in place; tackle the right leg around the thigh by encircling the thigh with both arms.

Count 2. Return to the starting position.

Count 3 and 4. Repeat to the opposite side.

ACTIVITIES FOR EXERCISES (continued)

7. Toe Toucher

Starting Position. Flat on back, feet about two feet apart, arms extended overhead.

Action. Count 1. Roll up, thrust arms forward and touch toes, knees straight.

Count 2. Roll back to original position.

Count 3. Raise legs, swinging them over head, keep knees straight, touch toes to ground behind head.

Count 4. Lower legs to starting position, slowly.

8. Trunk Twister

Starting Position. Standing with feet about two feet apart sideward, hands clasped behind head, elbows held backward, chin in.

Action. Count 1. Bend and bounce downward, knees straight, Recover slightly. Do this vigorously.

Count 2. Bounce downward, but simultaneously rotate trunk sharply to left.

Count 3. Same to the right.

Count 4. Return to original position, pulling head back and chin in strongly.

Exercises for Developing Arm and Shoulder Girdle Muscles

1. Squat Thrust

Starting Position. Pupil stands at attention.

Action. Count 1. Bend knees and place hands on the floor in front of the feet. Arms may be between, outside of or in front of the bent knees.

Count 2. Thrust the legs back far enough so that the body is perfectly straight from shoulders to feet (the push-up position).

Count 3. Return to squat position.

Count 4. Return to erect position.

ACTIVITIES FOR EXERCISES (continued)

2. Wing Stretcher

Starting Position. Stand erect, raise elbows to shoulder height, fists clenched, palms down, in front of chest.

Action. Count 1. Thrust elbows backward vigorously.

Count 2. Bring elbows forward as far as possible.

Count 3. Straighten arms and thrust them backwards vigorously.

Count 4. Bring arms back to the starting position.

Variation. Large rubber bands made from old car inner tubes can be held with both hands and used as a resisting force when thrusting the elbows backwards.

3. Push-Ups

Starting Position. Extend arms and place hands on ground just under and slightly ouside of the shoulders, fingers pointing forward. Extend body so that it is perfectly straight. The weight is supported on the hands and toes.

Action. Count 1. Keeping body tense and straight, bend elbows and touch chest to floor.

Count 2. Return to original position. (The body must be kept perfectly straight. The buttocks must not be raised. The abdomen must not sag.)

4. Reclining Pull-Ups

Starting Position. One pupil lies on back. His partner stands astride of him looking face to face, feet beside reclining pupil's chest. Partners grasp hands, with fingers interlocked. Reclining pupil's arms are fully extended.

Action. Count 1. Pupil on floor pulls up with arms until chest touches partner's thighs. His body remains straight, with weight resting on heels. The standing partner supports but does not aid action.

Count 2. Return to starting position.

5. Bouncing Ball

Starting Position. Pupil assumes push-up position by bending forward extending the arms and placing the hands on the floor, shoulder-width apart, fingers pointing forward, and extending trunk and legs backward in a straight line. The body is supported on the hands and toes.

Action. Bounce up and down by a series of short, upward springs. (Try clapping hands together while body is in the air.)

ACTIVITIES FOR EXERCISES (continued)

6. Arm Circling

Starting Position. Erect, feet together, arms to the side with palms up.

Action. Count 1. Five forward 12-inch circles with both arms simultaneously.

Count 2. Five backward 12-inch circles with both arms simultaneously.

7. Crab Kicking

Starting Position. Crab position - the body is supported on hands and feet with the back to the floor. The knees are at right angles, the head back with eyes looking at the ceiling.

Action. Count 1. Thrust the right leg forward.

Count 2. Bring right leg back to the starting position and thrust left leg forward.

Count 3. Reverse Count 2 procedures.

Count 4. Continue as in Counts 2 and 3.

8. Treadmill

Starting Position. Pupil assumes push-up position except that one leg is brought forward so that the knee is under the chest.

Action. Count 1. Reverse position of the feet, bringing the other leg forward.

Count 2. Change back with original foot forward. The exercise is continued rhythmically with feet alternating.

Exercises for Developing Abdominal and Trunk Muscles

1. Squat Thrust

Starting Position. Pupil stands at attention.

Action. Count 1. Bend knees and place hands on the floor in front of the feet. Arms may be between, outside or in front of the bent knees.

Count 2. Thrust the legs back far enough so that the body is perfectly straight from shoulders to feet (the push-up position).

Count 3. Return to squat position.

Count 4. Return to erect position.

ACTIVITIES FOR EXERCISES (continued)

2. Rowing

Starting Position. Pupil lies on back with arms extended behind head.

Action. Count 1. Sit up, reach forward with the extended arms, meanwhile pulling the knees tightly against the chest. Arms are outside the knees.

Count 2. Return to starting position.

The exercise is done rhythmically and without breaks in movement.

3. Snap and Twist

Starting Position. Pupil lies on back with arms extended behind the head.

Action. Count 1. With a vigorous action, sit up and bring the left knee to the chest while extending right arm forward and the left elbow backward. (This is an "explosive" type of movement.)

Count 2. Return to the starting position.

Count 3. Repeat the movement to the right.

Count 4. Return to starting position.

4. Body Twist

Starting Position. Pupil lies on back, arms extended sideward, palms on the floor, and legs raised to a vertical position.

Action. Count 1. Keeping both feet together swing legs slowly to the left until almost touching the floor. Keep arms, shoulders, and head in contact with the floor.

Count 2. Return to starting position.

Count 3. Repeat the movement to the right.

Count 4. Return to starting position.

5. Leg Raiser

Starting Position. Pupil lies on back, hands clasped across the chest, legs extended and raised 6 inches off the floor.

Action. Count 1. Spread the legs as far as possible.

Count 2. Return the feet together, still holding the feet 6 inches off the surface. Repeat exercise.

ACTIVITIES FOR EXERCISES (continued)

6. Half Curl-Up

Starting Position. On back with feet flat and legs straight and hands flat on top of thighs.

Action. Count 1. Leading with chin, slide the hands forward until the fingers touch the top of the knee caps, lifting the head, shoulders, and upper body from the floor. Hold for two or more counts.

Count 2. Return to starting position.

7. Curl-Up

Starting Position. On back with feet flat and knees bent. Instep should be held by a helper. Hands are placed at side with palms down.

Action. Count 1. Rise to sitting position with arms extended at shoulder height. Tuck the chin in and try to curl up, starting with head.

Count 2. Return to starting position.

8. Leg Extension

Starting Position. Pupil sits on floor with legs extended and hands on hips.

Action. Count 1. With a quick, vigorous action, raise the knees and bring both heels as close to the seat as possible.

Count 2. Return to position.

9. "V" Seat

Starting Position. Begin in back lying position, arms at sides and palms down.

Action. Count 1. Simultaneously raise trunk forward and upward and legs upward. Grasp lower legs and hold position for a few seconds.

Count 2. Return to starting position.

Exercises for Developing Leg Muscles

1. Jumping Jack

Starting Position. Pupil stands at attention.

Action. Count 1. Swing arms sideward and upward, touching hands above head (arms straight) while simultaneously moving feet sideward and apart in a single jumping motion.

ACTIVITIES FOR EXERCISES (continued)

1. Jumping Jack (continued)

Count 2. Spring back to the starting position.

2. Tortoise and Hare

Starting Position. Pupil stands at attention.

Action. Count 1. Jog slowly in place.

Count 2. On the command "Hare" the tempo doubles. The knees are lifted high, while arms pump vigorously.

Count 3. On the command "Tortoise" the tempo is slowed to an easy jog. Repeat the commands "Tortoise," "Hare."

3. Bend and Squat

Starting Position. Pupils stand erect, hands on hips.

Action. Count 1. Keeping knees straight, bend forward at the hips as far as possible, touching the fingers (palms, if possible) to the floor.

Count 2. Bend at the knees (full knee-bending position) and extend arms forward and parallel to the floor, keeping the back as straight as possible and bringing the weight to the balls of the feet.

Count 3. Return to the position of Count 1.

Count 4. Return to starting position.

4. Side Flex

Starting Position. Pupil lies on side, arms extended overhead. The head rests on the lower arm. Legs are extended fully, one on top of the other.

Action. Count 1. With a brisk action, raise the topmost arm and leg vertically. Attempt to make contact with hand and foot, without bending elbow or knee.

Count 2. Return to starting position. Repeat for several counts, then change to other side.

5. Squat Thrust

Starting Position. Pupil stands at attention.

Action. Count 1. Bend knees and place hands on the floor in front of the feet. Arms may be between, outside of or in front of the bent knees.

5. Squat Thrust (continued)

Count 2. Thrust the legs back far enough so that the body is perfectly straight from shoulders to feet (the push-up position).

Count 3. Return to squat position.

Count 4. Return to erect position.

6. Treadmill

Starting Position. Pupil assumes push-up position except that one leg is brought forward so that the knee is under the chest.

Action. Count 1. Reverse position of the feet, bringing the other leg forward.

Count 2. Change back with original foot forward. The exercise is continued rhythmically with feet alternating.

APPENDIX II

Description of Singing Games and Folk Dances

SINGING GAMES AND FOLK DANCES

Singing games and folk dances are considered by some as distinctly different rhythm activity types, but sometimes this difference is difficult to distinguish. A singing game is described as a dance where the children sing verses, and the words give direction to the movements. A folk dance is defined as a traditional dance of a given country.

The folk dances for first, second and third grade children do not involve special dance steps. Rather, the simple fundamental locomotor movements are the basis for the dances. The more specialized steps as the two-step, polka, schottische, waltz, and others are a part of the fourth and fifth grade.

The following is a suggested sequence to follow in presenting a folk dance or singing game.

1. Present a brief background of the dance. If possible, discuss the life and customs of the people from whom the dance originated.

2. Listen to the music. Discuss briefly changes in tempo, beat, etc.

3. Learn the music and/or the verses. Clap or march the rhythm in place.

4. Teach the dance by parts. Select the largest part of the dance that can be learned by the children at one time.

5. Combine the parts in proper sequence.

The following list of activities are placed in sequence for instruction, but this is not to be regarded as a rigid order. The teacher may wish to vary according to the needs and interests of the children.

Dances	Skills
Farmer in the Dell	Walking
London Bridge	Walking
The Muffin Man	Skipping
Baa Baa Blacksheep	Stamping, Walking
Oats, Peas, Beans and Barley Grow	Walking, Skipping
Looby Loo	Skipping
Pussy Cat	Walking, Draw Step, Jumping
The Thread Follows the Needle	Walking
I See You	Skipping, Two-Handed Swing
Sing a Song of Sixpence	Walking
Dance of Greeting	Running, Bowing
Hickory Dickory Dock	Running
Twinkle, Twinkle Little Star	Tiptoe Steps
Chimes of Dunkirk	Sliding
Mulberry Bush	Walking or Skipping
Did You Ever See a Lassie	Walking

Dances	Skills
Go Round and Round the Village	Walking
Shoemaker's Dance	Skipping
Jolly is the Miller	Marching
Shoo Fly	Walking, Skipping
Ach Ja	Walking, Sliding
A Hunting We Will Go	Sliding, Skipping
How D'ye Do My Partner	Bowing, Skipping
Rig-a-jig-jig	Walking, Skipping
Broom Dance	Marching, Skipping
The Popcorn Man	Jumping, Skipping
Paw Paw Patch	Skipping
Yankee Doodle	Marching, Turning
Three Blind Mice	Skipping
Jump Jim Joe	Jumping, Running, Draw Steps
Carrousel	Draw Steps, Sliding
Children's Polka	Draw Steps, Running
Bleking	Bleking Step, Step-Hops
Crested Hen	Step-Hops, Turning Under
Hansel and Gretel	Walking, Skipping, Turning
Gustaf's Skoal	Walking, Skipping, Turning
Csebogar	Skipping, Sliding, Draw Steps, Elbow Swing
Glow Worm Mixer	Basic Dance Steps - Step-Hop, Two Step
Grand March	
Tunnel Under	
Shoemaker's Dance - Two-Step Version	
Tantoli	
Little Brown Jug	
Norwegian Mountain March	
Oh Susanna	
Pop Goes the Weasel	
Circle Virginia Reel	
Five-Foot-Two Mixer	
Green Sleeves	
Schottische	Basic Dance Steps - Schottische, Step Swing, Polka, Two-Step Pivot
Schottische Mixer	
Horse and Buggy Schottische	
Ace of Diamonds	
Heel and Toe Polka	
Klappans	
Come Let Us Be Joyful	
Seven Jumps	
Sicilian Circle	
Tinikling	
La Raspa	
Narcissus	

SINGING GAMES AND FOLK DANCES (continued)

Farmer in the Dell

Records: Victory 21618 and 45-5066 (Album E87), Folkraft 1182

Formation: Children are in a single circle with hands joined and facing the center. One child is chosen to be the farmer and stands inside the circle.

Verses:

1. The farmer in the dell
   The farmer in the dell
   Heigh-O! the dairy-O!
   The farmer in the dell
2. The farmer takes a wife
3. The wife takes a child
4. The child takes a nurse
5. The nurse takes a dog
6. The dog takes a cat
7. The cat takes a rat
8. The rat takes the cheese
9. The cheese stands alone

Directions:

Verse 1. The circle players walk to the left with hands joined while the farmer is deciding on a child to be selected for his "wife."

Verse 2. The farmer chooses another child who is led to the center and becomes his wife. The child selected joins hands with him, and they walk around the inside of the circle in the opposite direction the big circle is moving.

Verse 3 to 8. Each child, in turn selected, joins with the center group.

Verse 9. All children in the center with the exception of the child who is the "cheese" return to the outside circle. The circle stops and the children face the center clapping hands during this verse.

Suggestions: The game should be repeated until all children have had an opportunity to be in the center.

Variations:

1. Several farmers may be chosen to start. When the outer circle gets smaller, the children no longer can join hands.

2. Verse 8 can be: "The cat chases the rat." During this, the cat does chase the rat in and out of the circle with the chilren raising and lowering their joined hands to help the rat and hinder the cat. If the cat catches the rat, he gets to be the farmer for the next game. If not, the rat becomes the farmer. The rat must be caught during the singing of the verse.

London Bridge

Records: Victor 20806

Formation: Single circle moving either clockwise or counterclockwise. Two children are chosen to form the bridge. They face and join hands holding them high in the air representing a bridge ready to fall.

Verses:
1. London Bridge is falling down, falling down, falling down.
   London Bridge is falling down. My fair lady.
2. Build it up with iron bars, etc.
3. Iron bars will rust away, etc.
4. Build it up with gold and silver, etc.
5. Gold and silver I have not, etc.
6. Build it up with pins and needles, etc.
7. Pins and needles rust and bend, etc.
8. Build it up with penny loaves, etc.
9. Penny loaves will tumble down, etc.
10. Here's a prisoner I have got, etc.
11. What's the prisoner done to you, etc.
12. Stole my watch and bracelet too, etc.
13. What'll you take to set him free, etc.
14. One hundred pounds will set him free, etc.
15. One hundred pounds we don't have, etc.
16. Then off to prison he (or she) must go, etc.

Directions: All children pass under the bridge in a single line. When the words "May fair lady" are sung, the bridge falls and the child caught is the prisoner. He or she must choose either gold or silver and must stand behind the side of the bridge which represents his choice. No one must know which side is gold or silver until after he or she has made his choice as a prisoner. When all have been caught, the game ends with a tug-of-war.

Variation: Using more bridges will speed up the game.

The Muffin Man

Record: Folkraft 1180

Formation: Children are in a single circle, facing the center with hands joined. One child, the Muffin Man, is in the center.

Verses:
1. Oh, do you know the muffin man, the muffin man, the muffin man?
   Oh, do you know the muffin man, who lives in Drury Lane?
2. Oh, yes we know the muffin man, etc.
3. Four of us know the muffin man, etc.
4. Eight of us know the muffin man, etc.
5. Sixteen of us know the muffin man, etc.
6. All of us know the muffin man, etc.

Directions:

Verse 1. The children in the circle stand still and sing while the Muffin Man skips around the circle. He chooses a partner by skipping in place in front of him. On the last line of the verse, "who lives in Drury Lane," the Muffin Man and his partner go to the center.

Verse 2. The action is the same except two people now skip around in the circle and choose two partners.

The Muffin Man (continued)

Verse 3. The action is repeated with four skipping and four partners being chosen.

The verses continue until all children have been chosen. When all have been chosen, the last verse is sung while the children skip around the room.

Baa Baa Blacksheep

Records: Folkraft 1191, Russell 700A, and Victor E-83

Verse: Baa Baa Blacksheep, have you any wool?
Yes sir, yes sir, three bags full.
One for my master and one for my dame,
and one for the little boy who lives down the lane.

Directions:
Line 1. Stamp three times, shake forefinger three times.
Line 2. Nod head twice and hold up three fingers.
Line 3. Bow to the person on the right and then to the left.
Line 4. Hold one finger up high and walk around in a tiny circle again facing the center.

Oats, Peas, Beans, and Barley Grow

Record: Victor 20214 and Folkraft 1182

Formation: Single circle with a "farmer" in the center.

Verses:
1. Oats, peas, beans, and barley grow,
Oats, pease, beans, and barley grow
Do you and I, or anyone know, how
Oats, peans, beans, and barley grow?

2. First, the farmer sows the seed,
Then he stands and takes his ease,
He stamps his foot and claps his hands
And turns around to view his lands.

3. Waiting for a partner,
Waiting for a partner,
Open the ring and choose one in
While we all gaily dance and sing.

4. Now you're married, you must obey
You must be kind in all you say
You must be kind, you must be good
And keep your wife in kindling wood.

SINGING GAMES AND FOLK DANCES (continued)

Oats, Peas, Beans, and Barley Grow (continued)

Directions:
Verse 1. The children walk clockwise around the farmer.

Verse 2. All stand in place and follow the actions suggested by the words of the verse.

Verse 3. Circle players again move clockwise while the "farmer" chooses a partner, which should be done before the end of the verse.

Verse 4. Everyone skips during the verse. The circle continues in the same direction it has been while the "farmer" and his partner (wife) skip in the opposite direction.

Looby Loo

Record: Victor 20214, Russell 702, and Folkraft 1102

Formation: Single circle, all facing center with hands joined.

Chorus: A chorus is repeated before each verse. During the chorus all children skip around the circle to the left.

Here we dance looby loo
Here we dance looby light
Here we dance looby loo
All on a Saturday.

Verses:
1. I put my right hand in
I take my right hand out
I five my right hand a shake, shake, shake
And turn myself about.
2. I put my left hand in, etc.
3. I put my right foot in, etc.
4. I put my left foot in, etc.
5. I put my head way in, etc.
6. I put my whole self in, etc.

Directions: On the verse of the dance, the children stand still facing the center and follow the directions of the words. On the words "And turn myself about" they make a complete turn in place and get ready to skip around the circle.

The movements should be definite and vigorous. On the last verse, the child jumps forward and then backwards, shakes himself vigorously, and then turns about.

Pussy Cat

Record: Russell 700B

Formation: Single circle, all facing center with hands joined. One player, the "Pussy Cat" is in the center. If desired, more than one "Pussy Cat" can be in the center.

Verse:

Pussy Cat, Pussy Cat, where have you been?
I've been to London to visit the Queen!
Pussy Cat, Pussy Cat, what did you there?
I frightened a mouse from under her chair!

Chorus: The chorus is a repeat of the same music, but the children sing tra, la, la, la, etc., instead of the words.

Directions:

Line 1. Sung by the circle children as they walk counter-clock-wise around the circle.
Line 2. Sung by the "Cat" as the children reverse the direction and walk around the other way.
Line 3. Sung by the children as they drop hands, walk toward the center, and shake a finger at the "Cat."
Line 4. Sung by the "Cat who on the last word "chair" jumps high into the air, and the others pretend fright and run back to the circle.

Chorus:
Line 1. Children take two draw steps (one to each measure) to the right followed by four stamps.
Line 2. Repeat to the left.
Line 3. Four steps (one to each measure) to the center.
Line 4. Three steps backward in the same tempo as line 3, followed by a jump.

A draw step is made by stepping directly to the side and bringing the other foot in a closing movement. It is a step with one foot and a close with the other.

Variation: Have more than one "Pussy Cat" in the circle or have a number of smaller circles each with a "Pussy Cat."

The Thread Follows the Needle

Records: RCA Victory 22760 (Album E87) and Pioneer 3015

Formation: A single line of about eight children is formed. Hands are joined and each child is numbered consecutively.

Verse:
The thread follows the needle
The thread follows the needle
In and out the needle goes
As mother mends the children's clothes.

The Thread Follows the Needle (continued)

Directions: The first child (#1) is the needle and leads the children forming stitches until the entire line has been sewn. When the music starts, the needle leads the line under the raised arms of the last two children (#7 & #8). When the line has passed under their arms, they turn and face the opposite direction, letting their arms cross in front of them. This forms the stitich.

The leader now repeats the movement and passes under the next pair of raised arms (#6 & #7). Number 6 is now added to the stitch when he reverses his direction. This is repeated until the entire line has been stitched, with the leader turning under his own arm to complete the last stitch.

To "rip" the stitch, children raise their arms overhead and turn back to original positions. The game can be repeated with a new leader.

I See You

Records: Victor 20432, Russell 726, and Folkraft 1197

Formation: The boys and girls stand in two longways sets as follows:
(1) xxxxxxx boys
(2) xxxxxxx girls
(3) xxxxxxx boys
(4) xxxxxxx girls

Lines 1 and 2 are facing lines 3 and 4. The space between the two middle lines (2 and 3) should be from ten to twelve feet.

Directions: Lines 1 and 4 are the active players. Each active player's partner is directly in front of him and stands with hands on the hips.

Measure:	
1	The active players look over the partner's left shoulder in a peekaboo fashion.
2	Look over partner's right shoulder.
3,4	On the "tra, la, la's" the tempo of the peekaboo is doubled so the child looks over left and right of each measure.
5-8	Repeat measures 1-4.
9-12	All children clap at the first note of the measure; and the active players, passing to the left of their partners, meet in the center with a two-handed swing, skipping around once in a circle, clockwise.
13-16	All children clap again on the first note, and the active player now faces his own partner and with a two-handed swing makes a clockwise turn with his partner. Partners now have changed places, and a new set of active players is ready for the next dance.

Sing a Song of Sixpence

Records: Victor 22760, Russell 700, and Folkraft 1180

Formation: Players are in circle formation facing the center. Six to eight players are crouched in the center as blackbirds.

Sing a Song of Sixpence (continued)

Verses:

1. Sing a song of sixpence, a pocket full of rye,
Four and twenty blackbirds, baked in a pie,
When the pie was opened the birds began to sing,
Wasn't that a dainty dish to set before the king?

2. The king was in his counting house, counting out his money,
The queen was in the pantry, eating bread and honey,
The maid was in the garden, hanging out the clothes,
And down came a blackbird and snipped off her nose!

Directions:
Verse 1.
Line 1. Players walk around in a circle.
Line 2. Circle players walk with shortened steps toward the center of the circle with arms outstretched forward.
Line 3. Players walk backward with arms now up. The blackbirds in the center fly around.
Line 4. Circle players kneel as if presenting a dish.

Verse 2. (blackbirds continue to fly around)
Line 1, 2, & 3. Pantomime action of words counting out money, eating, and hanging up clothes.
Line 4. Each blackbird snips off the nose of the circle player who now becomes a blackbird for the next game.

Dance of Greeting

Records: Victor 45-6183, Folkraft 1187, and Russell 726

Formation: Single circle, all facing center. Each boy stands to the left of his partner.

Measures:

1	All clap, clap, and bow to partner (girl curtsies)
2	Repeat but turn backs to partner and bow to neighbor.
3	Stamp right, stamp left.
4	Each player turns around in four running steps.
5-8	Repeat action of measures 1-4.
9-12	All join hands and run to the left for four measures (16 counts).
13-16	Repeat action of measures 9-12 with light running steps in the opposite direction.

Variation: Instead of using a light running step, use a light slide.

SINGING GAMES AND FOLK DANCES (continued)

Hickory Dickory Dock

Record: Victor 22760

Formation: Children are in a double circle, partners facing.

Verse:

Hickory Dickory Dock, tick tock,
The mouse ran up the clock, tick tock.
The clock struck one, the mouse ran down,
Hickory, Dickory, Dock, tick tock.

Directions:

Line 1. Stretch arms overhead and bend the body from side to side like a pendulum, finish with two stamps on "tick tock."
Line 2. Repeat action of line 1.
Line 3. Clap hands on "one." Join hands with partner and run to the right in a little circle.
Line 4. Repeat the pendulum swing with the two stamps.

Twinkle, Twinkle, Little Star

Record: Childcraft EP-C4

Formation: Children are in a single circle, facing in.

Verse:

Twinkle, twinkle, little star
How I wonder what you are.
Up above the world so high
Like a diamond in the sky.
Repeat first line
Repeat second line

Directions: Children are in a large enough circle so they can come forward seven short steps without crowding.

Line 1. Children have arms extended overhead and fingers extended and moving. Each child takes seven tiptoe steps toward the center of the circle.
Line 2. Continue with seven tiptoe steps in place making a full turn around.
Line 3. Each child makes a circle with his arms and hands, rocking back and forth.
Line 4. All form a diamond with the fingers in front of the face.
Line 5. With the arms overhead and the fingers extended, move backward to original place with seven tiptoe steps.
Line 6. Turn in place with seven tiptoe steps.

SINGING GAMES AND FOLK DANCES (continued)

Chimes of Dunkirk

Records: Victor 45-6176 and Folkraft 1188

Formation: A single circle with boys and girls alternating. Partners face each other. Hands are on own hips.

Measures:
1-2 All stamp lightly left, right, left.
3-4 Clap hands overhead, swaying back and forth.
5-8 Join hands with partner and make one complete turn in place clockwise.
9-16 All join hands in a single circle facing the center and slide to the left (16 slides).

Mulberry Bush

Record: Victor 20806

Formation: Single circle, facing center, hands joined.

Chorus:
Here we go round the mulberry bush
The mulberry bush, the mulberry bush,
Here we go round the mulberry bush,
So early in the morning.

Verses:
1. This is the way we wash our clothes,
Wash our clothes, wash our clothes,
This is the way we wash our clothes
So early Monday morning.
2. This is the way we iron our clothes ,(Tuesday morning)
3. This is the way we mend our clothes, (Wednesday morning)
4. This is the way we sweep our floor, (Thursday morning)
5. This is the way we scrub our floor, (Friday morning)
6. This is the way we make a cake, (Saturday morning)
7. This is the way we go to church, (Sunday morning)

Directions: The singing game begins with the chorus which is also sung after each verse. As each chorus is sung, the children skip (or walk) to the right. On the words "so early in the morning" each child drops hands and makes a complete turn in place.

During the verses, the children pantomime the actions suggested by the words. Encourage the children to use big and vigorous movements.

Did You Ever See a Lassie

Records: Victor 45-5066 and Folkraft 1183

Formation: Children are in a single circle, facing half left with hands joined. One child is in the center.

SINGING GAMES AND FOLK DANCES (continued)

Did You Ever See a Lassie (continued)

Verse:
Did you ever see a lassie, a lassie, a lassie?
Did you ever see a lassie do this way and that?
Do this way and that way, and this way and that way,
Did you ever see a lassie do this way and that?

Directions:
Measures:
1-8 Children with hands joined walk to the left in a circle. Since this is fast waltz time, there should be one step to each measure. The child in the center gets ready to demonstrate some type of movement.
9-16 All stop and follow the movement suggested by the child in the center.

As the verse starts over, the center child selects another to do some action in the center and changes places with him.

The word "laddie" should be substituted if the center person is a boy.

Go Round and Round the Village

Record: Folkraft 1191

Formation: Single circle, hands joined. Several extra players stand outside, scattered around the circle.

Verses:
1. Go round and round the village,
   Go round and round the village,
   Go round and round the village,
   As we have done before.
2. Go in and out the windows, etc.
3. Now stand and face your partner, etc.
4. Now follow me to London, etc.

Variations:
1. All chosen players can continue and repeat the game until the entire circle has been chosen.
2. An excellent way is to have the boys in the circle and the girls as extra players. In this way, everyone will select and be selected as a partner. Reverse and put the girls in the circle and leave the boys as the extras.

Shoemaker's Dance

Records: Victor 20450, Victor 45-6171, Russell 750 and Folkraft 1187

Formation: Double circle, partners facing, boys on the inside.

Verse:
See the cobbler wind his thread,
Snip, snap, tap, tap, tap.
That's the way he earns his bread,
Snip, snap, tap, tap, tap.

Shoemaker's Dance (continued)

Chorus:
So the cobbler blithe and gay,
Works from morn to close of day,
At his shoes he pegs away,
Whistling cheerily his lay.

Directions:
Measures:
1-2 Clenched fists are held in front about chest high. On "see the cobbler" one fist is rolled forward over the other three times. On "wind his thread" roll the fists over each other backwards three times.
3 Fingers of the right hand form a scissors and make two cuts on "snip, snap."
4 Double up fists and hammer one on top of the other three times.
5-8 Same action, except finish up with three claps instead of hammering fists.

For chorus, partners join inside hands, outside hands on hips. All skip to the left around the room. Near the end of the chorus, all slow down and face each other. All children take one step to the left to secure a new partner.

Jolly Is the Miller

Records: Victor 45-5067 or 20214, E-87 and Folkraft 1192

Formation: Double circle, partners with joined inside hands facing counterclockwise. Boys are on the inside. A "Miller" is in the center of the circle.

Verse:
Jolly is the Miller who lives by the mill;
The wheel goes round with a right good will.
One hand on the hopper and the other on the sack;
The right steps forward and the left steps back.

Directions: The children march counterclockwise with inside hands joined. During the second line when the "wheel goes round" the dancers should make their outside arms go in a circle to form a wheel. Children change partners at the words "right steps forward and the left steps back." The "Miller" then has a chance to get a partner. The child left without a partner becomes the "Miller."

Shoo Fly

Record: Folkraft 1102

Formation: All are in a circle with hands joined facing in. Boy stands with his girl on right.

SINGING GAMES AND FOLK DANCES (continued)

Shoo Fly (continued)

Verse:
Shoo fly, don't bother me,
Shoo fly, don't bother me,
Shoo fly, don't bother me,
I belong to Company G.
I feel, I feel, I feel like a morning star,
I feel, I feel, I feel like a morning star,

Directions: The dance is in two parts and finishes with a change of partners.

Measures:
1-2 Walk forward four steps toward the center of the circle swinging arms back and forth.
3-4 Walk four steps backward to place with arms swinging.
5-8 Repeat all of above.
9-16 Each boy turns to the girl on his right, takes hold of both hands and skips around in a small circle, finishing so this girl will be on his left when the circle is reformed. His new partner is on his right.

The dance is repeated with new partners.

Variation: For the second part of the dance to substitute for the two-handed swing, the following is interesting.

Designate one couple to form an arch by lifting joined hands. This couple now moves forward toward the center of the circle. The couple on the opposite side moves forward, under the arch, drawing the circle after it. When all have passed through the arch, the couple forming the arch turn under their own joined hands. The dancers now move forward to form a circle with everyone facing out. The dance is repeated with all facing out.

To return the circle to face in again, the same couple again makes an arch and the lead couple backs through the arch, drawing the circle after them. The arch couple turn under their own arms. In this version, there is no change of partners.

Ach Ja

Record: Evans, Child Rhythms, VII

Formation: Double circle, partners facing counterclockwise, boys on the inside.

Verse:
When my father and my mother take the children to the fair,
Ach Ja! Ach Ja!
Oh they have but little money, but it's little that they care,
Ach Ja! Ach Ja!
Tra la la, tra la la, tra la la la la la la.
Tra la la, tra la la, tra la la la la la la.
Ach Ja! Ach Ja!

SINGING GAMES AND FOLK DANCES (continued)

Ach Ja (continued)

Directions:

Measures:	
1-2	Partners walk eight steps in line of direction.
3	Partners drop hands and bow to each other.
4	Each boy now bows to the girl on his left, who returns the bow.
5-8	Measures 1-4 are repeated.
9-10	Partners face each other, join hands and take four slides in line of direction (CCW).
11-12	Four slides are taken clockwise.
13	Partners bow to each other.
14	Boy bows to girl on his left who returns the bow. To start the next dance, the boy moves quickly toward this girl who is his next partner.

A Hunting We Will Go

Records: Folkraft 1191, Victor 45-5064 and Victor E-87

Formation: Longways set with the children in two lines facing each other, boys in one line and girls in the other.

Verse:

Oh, a-hunting we will go,
A-hunting we will go,
We'll catch a fox and put him in a box
And then we'll let him go.

Chorus:

Tra, la, la, la, la, la, la, etc.

Directions:	Everyone sings.
Lines 1 & 2	Head couple with hands joined slides between the two lines to the foot of the set. (8 counts)
Lines 3 & 4	Head couple slides to original position. (8 counts)
Chorus	Couples join hands and skip in a circle to the left following the head couple. When the head couple reaches the place formerly occupied by the last couple in the line (foot couple), they form an arch under which the other couples skip. A new couple is now the head couple and the dance is repeated until each couple has had a chance to be at the head.

Variations:

1. On the chorus, the head couple separates, and each leads his own line down the outside to the foot of the set. The head couple meets at the foot and forms an arch for the other couples. The other dancers meet two by two and skip under the arch back to place.
2. The first two couples slide down the center and back on lines 1, 2, 3, & 4. Otherwise the dance is the same.

How D'Ye Do, My Partner

Records: Victor 21685 and Folkraft 1190

Formation: Double circle, partners facing, boys on the inside.

Verse:
How d'ye do, my partner?
How d'ye do today?
Will you dance in the circle?
I will show you the way.

Directions:
Measures:
1-2 Boys bow to their partners.
3-4 Girls curtsy.
5-6 Boys offer right hand to girl who takes it with her right hand. Both turn to face counterclockwise.
7-8 Couples join left hands and are now in a skater's position. They get ready to skip when the music changes.
9-16 Partners skip counterclockwise in the circle slowing down to measure 15. On measure 16 the girls stop and the boys move ahead to secure a new partner.

Rig-A-Jig-Jig

Record: Ruth Evans, Childhood Rhythms, Series VI

Formation: Single circle, all facing center, boys and girls alternating. One child is in the center.

Verse:
As I was walking down the street,
Heigh-o, heigh-o, heigh-o, heigh-o,
A pretty girl I chanced to meet,
Heigh-o, heigh-o, heigh-o.

Chorus:
Rig-a-jig-jig, and away we go, away we go, away we go.
Rig-a-jig-jig, and away we go,
Heigh-o, heigh-o, heigh-o.

Directions: While all sing, the center player walks around the inside of the circle until the words "a pretty girl" and then stand in front of a partner. Girls choose boys and vice versa. He then bows to her on the last line of the verse.

He takes her hands in skater's position and on the chorus skips around the inside of the circle while the circle players clap hands in time. The dance is repeated with the partners separating and choosing new partners until all have been chosen.

SINGING GAMES AND FOLK DANCES (continued)

Rig-A-Jig-Jig (continued)

On the second time the verse is sung, the words "a nice young man" or "a handsome man" can be substituted for "a pretty girl."

Variation: The dance can be done by alternating boys and girls and using the appropriate verses. Select four or five boys to begin in the center. They choose partners and after the skip return to the circle. The girls continue the dance choosing five more boys, and so one.

Broom Dance

Record: Victor 20448

Formation: Double circle, partners facing counterclockwise with boys on the inside. An extra boy with a broom is in the center.

Verse:
One, two, three, four, five, six, seven,
Where's my partner, nine, ten, eleven?
In Berlin, in Stettin,
There's the place to find him (her) in.

Chorus:
Tra la la, etc.
(repeats the music)

Directions: The record has three changes of music and then a pause. The verse is sung during the first change and repeated during the second change. The chorus is the third change. During the verse, which is repeated, all march counterclockwise. The boy in the center hands the broom to another boy and takes his place in the inner line. The boy with the broom in turn hands the broom to another inner line member and takes his place, and so on. The one who has the broom after the two verses are sung (on the word "in") takes the broom to the center. He then pretends to sweep while the others skip with inside hands joined. If there are extra girls, the dance can be done with the girls exchanging the broom by making the direction of the march clockwise.

Variation I: The first verse is sung during the first music change and the children march as in the original dance. During the second music change, the following routine is done. Note that in this routine the broom may be exchanged only when the boys move to a new partner.

Routine for the second music change
Measures:
1-2 Beginning with the outside foot, take seven steps forward and pause on the eighth.
3-4 Beginning with the inside foot, take seven steps backward and pause as before.
5 Beginning on the outside foot, take three steps away and pause.
6 Beginning with the inside foot, take three steps away and pause.
7-8 Swing once around in place with a right elbow swing. As the boy comes back to place, he moves forward to the next girl. During the exchange of partners, the broom man gives the broom to another boy and takes his place.

Broom Dance (continued)

Variation II: This routine is used during the first change of the music. Boys and girls form separate lines facing each other about twenty feet apart. The broom man is in the center. The teacher holds the broom to one side.

Measures:
1-2 Lines advance toward each other with seven steps.
3-4 Lines retreat with seven steps.
5-6 Lines again advance seven steps.
7-8 Lines retreat seven steps until the word "in." All, including the broom man, rush for a partner and get ready to march around the room. The player left goes to the center to become the new broom man. The new broom man now takes the broom from the teacher, and the dance proceeds in the second and third changes of the music as in the original dance. Note that the broom should not be given to the broom man until after the first music change.

The Popcorn Man

Record: Folkraft 1180 (The Muffin Man)

Formation: Children are in a single circle, facing the center with hands at sides. One child, the Popcorn Man, stands in front of another child of opposit sex.

Verses:
1. Oh, have you seen the Popcorn Man,
   The Popcorn Man, the Popcorn Man?
   Oh, have you seen the Popcorn Man,
   Who lives on ________ Street?
2. Oh, yes, we've seen the Popcorn Man,
   The Popcorn Man, the Popcorn man,
   Oh, yes, we've seen the Popcorn Man,
   Who lives on ________ Street.

Directions:

Verse 1. The children stand still and clap hands lightly with the exception of the Popcorn Man and his partner. These two join both hands and jump lightly in place keeping time to the music.

Verse 2. The Popcorn Man and his partner now skip around the inside of the circle individually, and near the end of the verse each stands in front of a child, thus choosing new partners.

Verse 1 is now repeated with two sets of partners doing the jumping. During the repetition of Verse 2, four children now skip around the inside of the circle and choose partners. This continues until all children are chosen.

Boys should choose girls, and girls should choose boys for partners. The children should choose the name of a street which they would like to put into the verses.

SINGING GAMES AND FOLK DANCES (continued)

Paw Paw Patch

Records: Victor 45-5066 and Folkraft 1181

Formation: Children are in a longways set of five or six couples; boys are in one line and the girls are in another on the boy's right, all facing forward.

Verses:
1. Where, oh where is sweet little Nellie,
Where, oh where is sweet little Nellie,
Where, oh where is sweet little Nellie,
Way down yonder in the paw paw patch.
2. Come on boys, let's go find her, etc.
3. Pickin' up paw paws, puttin' in your basket, etc.

Directions:

Verse 1. Girl at the head of her line turns to her right and skips around the entire group and back to place. All others remain in place and sing.

Verse 2. The first girl turns to her right again and follows the same path as in verse one. This time she is followed by the entire line of boys who beckon to each other.

Verse 3. Partners join inside hands, and skip around in a circle to the right following the head couple. When the head couple is at the foot of the line, they make an arch under which the other couples skip back to original formation, with a new head couple.

The entire dance is repeated until each couple has had a chance to be the head couple. Instead of using the name "Nellie," the name of the girl at the head of the line can be sung.

Variation: The dance can be arranged to feature the boys instead of the girls. In Verse 1, substitute the name of "Freddie" for "Nellie." In Verse 2, change to "Come on girls, let's go find him." The action is changed as follows:

Verse 1. Boy at the head of the line turns to his left and skips around the group.

Verse 2. The boy turns again to the left, followed by the entire line of girls.

Verse 3. Partners turn to the left.

Yankee Doodle

Record: Victor 22760 and Victor 45-5064

Formation: Children are in sets of threes. The sets are a line of three with a boy in the center, holding to a girl on either side of him. The sets are facing counterclockwise in a large circle formation.

Verse:

Yankee Doodle came to town
Riding on a pony,
Stuck a feather in his hat,
And called it macaroni.

Yankee Doodle (continued)

Chorus:
Yankee Doodle keep it up
Yankee Doodle dandy;
Mind the music and the step,
And with the girls be handy.

Directions: On the verse, the dancers march around the circle with knees up high like prancing ponies. Arms are swung back and forth.

On the first two lines of the chorus, the center dancer of each set takes the dancer on his right by the right hand and they walk (or skip) around each other. On the next two lines, he does the same with the left hand dancer but using the left hand. When the center dancer (boy) comes back to his place in the line of threes, he moves forward to the set ahead of him and the dance repeats.

Three Blind Mice

Record: None

Formation: Children are in a hollow square formation facing the inside of the square with six or eight on each side of the square. Each of the sides performs independently in turn as one part of the four-part round.

Verse: (all sing)
Three blind mice
Three blind mice
See how they run
See how they run
They all run after the farmer's wife
Who cut off their tails with a carving knife
Did you ever see such a sight in your life, as
Three blind mice.

Directions: Sides of the square are number 1, 2, 3, and 4. Each acts as one part of the round and begins in turn. All perform the same movements when their turn comes up as part of the round.

Line 1. Clap hands three times.
Line 2. Stamp the floor three times.
Line 3. Four skips forward.
Line 4. Four skips backwards in place
Line 5. Turn in place with four light steps.
Line 6. Face the center, raising one hand above the other and make a cutting motion.
Line 7. Put both hands over the ears with a rocking motion sideways.
Line 8. Clap hands three times.

Sing through twice. Do not overlap the lines at the corners or there will be crowding when the children skip forward.

SINGING GAMES AND FOLK DANCES (continued)

Jump Jim Joe

Record: Folkraft 1180

Formation: Double circle, partners facing. Boys are on the inside. Both hands are joined.

Verse:
Jump, jump, and jump, Jim Joe,
Take a little twirl and away we go,
Slide, slide, and stamp just so - and
Take another partner and jump, Jim Joe.

Directions:
Line 1. Two slow and then three fast jumps in place.
Line 2. Partners run around each other clockwise in a small circle in place and return to position.
Line 3. With hands on hips each person moves to his left with two draw steps (step left, close right, step left, close right), followed by three stamps. Each person has a new partner.
Line 4. Join hands with the new partner and run around each other back to place, finishing the turn with three light jumps on the words, "jump, Jim Joe."

Carrousel

Records: Victor 45-6179 and Folkraft 1183

Formation: Children are in a double circle, all facing inward. The inner circle, representing the merry-go-round, join hands. The outer players, representing the riders, place hands on the hips of the partner in front of them.

Verse:
Little children, sweet and gay, carrousel is running.
It will run to evening,
Little ones a nickel, big ones a dime,
Hurry up, get a mate, or you'll surely be too late.

Chorus:
Ha, ha, ha, happy are we,
Anderson and Peterson and Henderson and me.
Ha, ha, ha, happy are we,
Anderson and Peterson and Henderson and me.

Directions: During the verse, the children take slow draw steps (step, close) to left. This is done by taking a step to the side with the left foot and closing with the right on count two. This gets the merry-go-round underway slowly. Four slow stamps replace the draw steps when the words "Hurry up, get a mate, or you'll surely be too late." A stamp is made on each of the underlined words. The circle now has come to a halt.

During the chorus, the tempo is increased, and the movement is changed to a fast slide. Be sure to have the children take short, light slides. All sing during the dance.

SINGING GAMES AND FOLK DANCES (continued)

Children's Polka (Kinderpolka)

Records: Victor 45-6179, Russell 750 and Folkraft 1187

Formation: Single circle, partners facing. Hands are joined and extended sideways. Although this dance is called a polka, it does not use the polka step.

Measures:
1-2 Take two draw steps to the center - step, close, step, close. Finish with three light stamps.
3-4 Repeat, moving away from the center.
5-8 Repeat measures 1-4.
9-10 Clap thighs with the hands and then the hands together in slow tempo. Clap hands to partner's hands in three fast claps.
11-12 Repeat 9-10.
13 Extend the right foot forward on the heel, place the right elbow in left hand, and shake the forefinger three times at partner.
15 Turn self around in place using four running steps.
16 Face partner and stamp lightly three times.

Bleking

Record: Victor 45-6169

Formation: Single circle, partners facing with both hands joined. Boys are facing counterclockwise and girls clockwise.

Part I. The Bleking Step

Measures:
1 Hop on the left foot and extend the right heel forward with the right leg straight. At the same time thrust the right hand forward. Hop on the right foot, reversing the arm action and extending the left foot to rest on the heel.
2 Repeat the action with three quick changes - left, right, left.
3-4 Beginning on the right foot, repeat the movements of measures 1 and 2.
5-8 Repeat measure 1-4.

Part II. The Windmills: Partners now extend their joined hands sideways shoulder high.

Measures:
9-16 Partners turn in place with a repeated step-hop. At the same time, the arms move up and down like a windmill. The turning is done clockwise with the boy starting on his right foot and the girls with her left. At the completion of the step-hops (16), the partners should be in the original places ready for Part I again.

SINGING GAMES AND FOLK DANCES (continued)

Bleking (continued)

Variations: Change original position to double circle, partners facing, with boys with backs to the center.

Part I. As on previous page.
Part II. All face counterclockwise, partners with inside hands joined. Partners do the basic schottische of "step, step, step, hop" throughout the Part II.

Crested Hen

Records: Victor 45-6176, Methodist 108 and Folkraft 1159

Formation: Children are in sets of three, two girls and one boy. Groups are scattered around the room.

Part I:
Measures:
1-8 Dancers in each set form a circle. Starting with a stamp with the left foot, each set circles to the left using step-hops.
1-8 (repeated) Dancers reverse direction beginning again with a stamp with the left foot and following the step-hops. The change of direction should be vigorous and definite with the left foot crossing over the right in changing the direction.

Part II: During this part, the dancers use the step-hop continuously in making the pattern figures. The girls release their hands to break the circle and stand on each side of the boy.
Measures:
9-10 The girl on the right with four step-hops dances under the arch formed by the other girls and the boy.
11-12 The boy turns under his own left arm with four step-hops forming again the line of threes.
13-16 The girl on the left now repeats the pattern going under the arch formed by the other two. The boy turns under his right arm to unravel the line.

As soon as the Part II is completed, dancers again join hands in a small circle. The entire dance is repeated.

Hansel and Gretel

Record: Victor 45-6182

Formation: Double circle, partners facing with boys on the inside.

Part I:
Measures:
1-2 Boys bow and girls curtsy.
3-4 Take partner's hands in crossed arm position, right hand to right hand and left to left.
5-6 Jump and extend the right heel forward. Repeat with the left heel.

SINGING GAMES AND FOLK DANCES (continued)

Hansel and Gretel (continued)

7-8 Leaning away from partner, turn around in a small circle with seven light fast steps.

Part II.
9-16 Take sixteen skips with partner around the circle with inside hands joined.

Part III.
17 Face partner, hands on hips.
18 Stamp right, left, right.
19 Stand still facing partner, hands on hips.
20 Clap hands three time.
21-22 Join hands, crossed hands position. Jump and extend the right heel, then the left.
23-24 Turn with partner in a small circle using seven light steps.

Part IV. This repeats Part III except that in measure 18 nod head three times instead of stamping. In measure 20, snap fingers three times instead of clapping. Hold hands about shoulder high when snapping.

Variation: The dance can be made a mixer by having the dancers, when they finish turning around in a small circle, move directly to the left ot get a new partner. Thus there would be changes of partners at the finish of the partner turn for Part I, III, and IV. The inside circle of boys would be moving counterclockwise on the change while the outer circle would be moving clockwise.

Gustaf's Skoal

Records: Methodist 108, Victor 45-6170, Folkraft 1175-A, Linden 701-A and Victor EPA-4135

Formation: Similar to a square dance set of four couples, each facing the center. Boy is to the left of his partner. Couples join inside hands and outside hands are on the hips. Two of the couples facing each other are designated as the "head couples." The other two couples, also facing each other, are the "side couples."

The dance is in two parts. During Part I, the music is slow and stately. The dancers perform with great dignity. Part II is light and represents fun dancing.

Part I:
Measures:
1-2 Head couples holding inside hands walk forward three steps and bow to the opposite couple.
3-4 Head couples take three steps backwards to place and bow to each other. During all of this the side couples hold their places.
5-6 Side couples perform the same movements while head couples hold places.
1-8 Dancers repeat entire figure.

SINGING GAMES AND FOLK DANCES (continued)

Gustaf's Skoal (continued)

Part II:

9-12 Side couples raise joined hands forming an arch. Head couples skip to the center where they meet opposite partners. Each, after dropping his own partner's hand, takes the hand of the dancer facing him and skips under the arch, drop hands and head back to home spot to original partner.

13-16 Clap hands smartly on the first note of measure 13 while skipping. Skip toward partner, take both hands and skip once around in place.

1-16 (repeated) Head couples form the arches and the side couples repeat the pattern just finished by the head couples.

Variation: During the first part of Part I where the dancers take three steps and bow, a shout of "skoal" at the same time raising the right fist about head high as a salute can be substituted for the bow. The word "Skoal" means a toast.

Csebogar

Records: Victor 45-6182 and Kismet 141

Formation: Single circle with partners. Girls are on the right, all are facing center with hands joined.

Part I:
Measures:
1-4 Take seven slides to the left.
5-8 Seven slides to the right.
9-12 Take four skips to the center and four backwards to place.
13-16 Hook elbows with partner and turn around twice in place skipping.

Part II: Partners are now facing each other with hands joined in a single circle.
Measures:
17-20 Holding both hands of the partner take four draw steps (step, close) toward the center of the circle.
21-24 Four draw steps back to place.
25-26 Toward the center of the circle with two draw steps.
27-28 Two draw steps back to place.
29-32 Hook elbows and repeat the elbow swing, finishing up a with a shout facing the center of the circle in the original formation.

Variation: Instead of the elbow turn, partners may use the Hungarian Turn. Partners stand side by side and put the right arm around the partner's waist. The left arm is held out to the side, elbow bent with the hand pointing up, and the palm facing the dancer.

Basic Dance Steps

Two-Step. The forward two-step can be taught simply by moving forward on the cue "step, close, step" starting on the left foot and alternating thereafter.

Form couples in a circle formation, all facing counterclockwise with the boys on the inside. Both start with the outside foot. Later, have the partners face to face when the boy is leading with his left foot, and back to back when leading with his right foot.

Step-Hop. Place the children in a single circle with all facing counterclockwise. Teach the step-hop in this formation beginning slowly with the cue "step, hop; step, hop; etc." Later increase the tempo to the speed of the music and add the music.

Glow Worm Mixer

Record: Folkraft E11584A, Imperial 1044, and MacGregor 310

Formation: Double circle by partners, all facing counterclockwise. Partners have inside hands joined and boys are on the left. The dance is done in 16 steps and is best described in terms of four patterns of 4 steps each.

Steps:

4 Four walking steps forward.
4 Face partner and back away 4 steps. Steps should be short.
4 Boys change partners by walking 4 steps to the girl of the couple ahead of him. The girl of that couple moves forward to meet him.
4 Join right elbows with the girl and make a four-step turn. At the end of the turn, release elebows immediately, join inside hands, and get ready to repeat the dance.

Variation: This can be made of get-acquainted activity. Change the last group of 4 steps to the following: Meet the girl, stop, shake hands, and say "How do you do?"

Grand March

Record: Any good march or square dance record with about the same tempo.

Formation: Girls on left side of the room, facing the end. Boys on the right side, facing the same direction (end). This is the foot of the hall. The teacher or caller stands at the other end of the room, the head of the hall.

Call:	
Down the center by two's.	Lines march forward to the foot of the hall, turn the corner, meet at the center of the foot of hall, and march in couples toward the caller with inside hands joined. The girls' line should be on the proper side so that when the couples come down the center, the boy is on the girl's left. Odd couples are 1, 3, 5, etc. Even couples are 2, 4, 6, etc.
Two's left and right.	Odd couples go left and even couples right around the room and meet at the foot of the hall.

Grand March (continued)

Down the center by four's.	Couples walk down the center four abreast. When they approach the caller---
Separate by two's.	Odd couples go left and even couples right. They meet again at the foot.
Form arches.	Instead of coming down the center, the odd couples form arches and the even couples tunnel under. Each continues around the sides of the hall to meet at the head.
Other couples arch.	The even couples arch and the odd couples tunnel under. Each continues around the sides of the room to the foot.
Over and under.	The first odd couple arches over the first even couple and then ducks under the second even couple's arch. Each couple goes over the first couple and under the next. Continue around to the head of the hall.
Pass right through.	As the lines come toward each other, they mesh and pass through each other in the following fashion: the girls pass between the opposite couples; all drop hand holds. Continue to the foot of the hall.
Down the center by four's.	Down the center four abreast.
Four's left and right.	The first four go left around the room and the second four right. Four's meet at the foot.
Down the center by eight's.	Eight abreast down the center.
Grapevine.	All persons join hands in each line and keep them joined. The leader takes either end of the first line and starts around the room with the line trailing. The other lines hook on and form one long line.
Wind it up.	The leader winds up the group in a spiral formation like a clock spring. The leader makes the circles smaller and smaller until he is in the center.
Reverse (unwind).	The leader turns and faces in the opposite direction and walks between the lines of the winding dancers. He unwinds the line and leads it around the room.
Everybody swing.	After the line is unwound, everybody swings.

Tunnel Under

Record: Any good march or square dance record.

This is an informal activity which is thoroughly enjoyed by the children. It can be used for entering or leaving the room at the beginning or finish of a rhythmic lesson. The children are in a column of partners with the girl on the right of the boy and inside hands joined. To begin, the boy and girl in the lead couple face each other and form an arch by both hands joined overhead. The next couple goes under the arch and immediately forms a second arch. The remainder of the couples in turn go through the tunnel and form arches. Just as soon as the last couple passes under, the original lead couple follows through the tunnel. The teacher should direct the tunnel so that it forms turns and corners, ending at the selected point. If the children are leaving the room, the tunnel can head eventually in the direction of the door. As the couples reach the door, they pass directly out without forming any more arches.

Tunnel Under (continued)

The tunnel can be unraveled at any time by having the lead couple, after passing under the tunnel, walk forward with the other couples following.

Shoemaker's Dance (Two-Step Version)

Record: Victor 45-6171 or 20450

Formation: Double circle, partners, partners facing, boys on the inside.

Measures:
1-2 Arms are held shoulder high with fists clenched. Quickly rotate the fists around each other three times and then reverse direction.
3 Cut the thread with scissors. "Snip, snap."
4 With hands in a fist, tap one on top of the other three times.
5-8 Repeat measures 1-4.
9-16 Partners join inside hands, face counterclockwise, and two-step around the circle, beginning with the outside foot.

Tantoli

Record: Victor 45-6183

Formation: Double circle, girl on right of partner in open social dance position. Boy puts his right arm around the girl's waist, and the girl's left hand is on the boy's right shoulder. Outside hands are on hips.

Part I:
Measures:
1-2 Heel and toe; step, close, step. Tilt body backward and place left heel (right for girls) forward on floor with the toe pointing up. Tilt body forward and place the left toe (right for girls) backward on the floor. Do a two-step (step, close, step).
3-4 Heel and toe. Repeat starting with the other foot. Step, close, step.
5-8 Repeat 1-4.

Part II:
9-12 Step-hop. With inside hands joined, partners take 8 step-hops forward, swinging arms back and forth.
13-16 Turn away. The boys turn to the inside making a small circle with 8 step-hops to the girl behind them for a new partner. The girls turn to the outside (right) and step-hop one turn in place, awaiting a new partner.

Part II can be done with a polka or a two-step.

Little Brown Jug

Record: Columbia 52007 and Folkraft F1304A

Formation: Double circle, partners facing with boys on the inside. Partners join hands shoulder high. Directions below are given for the boys; girls use the opposite foot.

Little Brown Jug (continued)

Measures:

1-4 Boys touch left toe to the side and then bring the foot back beside the right foot. Repeat. Three slides to the left and close.

5-8 Repeat to the opposite direction leading with the right foot. The three slides bring the dancers back to original position.

9-12 All clap hands to thighs three times. Clap partner's left hand three times. Clap partner's right hand three times. Partners clap both hands three times.

13-14 Partners hook right elbows and skip around until the boy faces the next girl, the one who was on his right in the original formation.

15-16 Boy hooks left elbow with this girl who is his new partner. He skips completely around her with a left elbow swing, back to the center of the circle and all get ready to repeat the dance.

Teaching Suggestion: When the boy hooks right elbows, he has only to make about a three-quarter turn until he faces the girl who is to be his new partner.

Norwegian Mountain March

Record: Victor 45-6173

Formation: Sets of threes, one boy and two girls. The boy stands in front with the two girls behind him forming a triangle. The girls join inside hands and the boy reaches back to take the girls' outside hands. The dance portrays a guide leading two climbers up a mountain.

The basic step of the dance is a fast waltz run with the first beat of each measure accented, and the bodies of the dancers should sway to the music. Throughout the dance the dancers retain the joined hands.

Measures:

1-8 Waltz run. Run forward 24 steps, bending with and accenting the first note of each measure.

9-16 Waltz run. Repeat action of measure 1-8.

17-18 Boy under. The boy moves backward under the girls' raised arms for six steps.

19-20 Left girl under. The girl on the boy's left takes six steps to cross in front of the boy and go under his raised right arm.

21-22 Right girl turn. The girl on the right with six steps turns under the boy's right arm.

23-24 Boy turn. The boy turns under his own right arm. The dancers should be in the original triangle.

25-32 A repeat of measures 17-24 is made except that the right girl goes under the boy's left arm, followed by the left girl turning under the same left arm. The boy turns under this arm to unwind the group.

Teaching Suggestion: Time must be taken to practice the turns. It may be a good plan to have a demonstration group.

SINGING GAMES AND FOLK DANCES (continued)

Oh Susanna

Record: Victor 45-6178

Formation: Couples in a single circle facing the center with the boy on the left of the girl. All hands are joined.

Measures:

1-4	Slide left. All take 8 slides to the left.
5-8	Slide right. All take 8 slides to the right.
9-12	To the center and back. Partners face, touch right hands, walk past each other right shoulder to right shoulder and give a left to the next. Continue grand right and left until the music changes. Pick the next girl for partner.
17-24	Promenade. Promenade or two-step around the circle.

The dancers should promenade until the verse portion of the piece begins again for a repeat of the dance. During the grand right and left, if a dancer does not secure a partner, he or she should come to the center of the circle. After finding a partner, the couple joins the promenade.

Pop Goes the Weasel

Records: Victor 45-6180, Victor LPM-1623, Folk Dancer MH 1501, Folkraft 1329

Formation: Double circle, couples facing. In each set of two couples, #1 couple is facing clockwise and #2 counterclockwise.

Measures

1-4	Couples walk or skip 4 steps forward and then 4 backwards.
5-6	Each set of two couples joins hands and skips clockwise one full turn, returning to position.
7-8	#1 couple lifts joined hands and #2 couple skips under to move forward (counterclockwise) to meet the next #1 couple.

Repeat as long as desired.

Variation:

Formation: Dancers are in sets of threes, all facing counterclockwise. Each forms a triangle with one child in front and the other two with joined hands forming the base of the traingle. The front dancer reaches back and holds the outside hands of the other two dancers. The groups of three are in a large circle formation.

Measures

1-6	Dancers skip around the circle for the first six measures.
7-8	On the "Pop goes the weasel," the two back dancers raise their joined hands and the front dancer backs up underneath to the next set. This set, in the meantime, has "popped" its front dancer back to the set behind it.

SINGING GAMES AND FOLK DANCES (continued)

Crested Hen

Records: Victor 45-6176 and Folkraft 1159

Formation: Sets of three scattered around the room, composed of one boy and two girls, or one girl and two boys. The odd child (boy or girl) is in the middle.

Measures:

1-8 Each set forms a small circle. Beginning with the left foot and moving to the left, the dancers start with a stamp and circle using a fast step-hop.

9-16 Dancers jump high in the air, reverse direction, and circle to the right with the same fast step-hop.

17-18 Dancers are now in a line of three, the girls on the outside and joined to the boy in the center. The girl on the right step-hops under the arch formed by the boy and the girl on the left.

19-20 Boy turns under his left arm.

21-24 Repeat actions of measures 17-20 with the left girl leading.

Teaching Suggestions: During the latter part of the dance all should continue the step-hop pattern.

Virginia Reel

Record: Any good reel. Methodist M102 or M103, Imperial 1092, Folkraft 1141

Formation: Six to eight couples in a longways set of two lines, facing each other, boys in one line and girls in the other. The boy on the left of his line and the girl across from him are the head couple. During the first part of the dance, all perform the same movements.

Measures:

1-4 All go forward and back. Take three steps forward, curtsy or bow. Take three steps back and close.

5-8 Right hands around. Move forward to partner, join right hands, turn once in place, and return to position. Use forearm grasp.

9-12 Left hands around. Repeat the action with the left hands joined.

13-16 Both hands around. Partners join both hands and turn once in clockwise direction and back to place.

17-20 Dos-a-dos your partner. Partners pass each other right shoulder then back to back, and move backwards to place.

21-24 All go forward and back. Same as measures 1-3.

25-32 Head couple sashay. Head couple with hands joined slides 8 slides down to the foot of the set and 8 slides back to position.

33-64 The head couple begins the reel with linked right elbows and turns 1 ½ times. The boy is now facing the next girl and his partner is the person facing them and turn once in place. Head couple meets again in the center and turns once with a right elbow swing. The next dancers down the line are turned with a left elbow swing and then back to the center for another right elbow turn. Thus, the head couple progresses down the line, turning each dancer in order. After the head couple has turned the last dancers, they meet with a right elbow swing but turn only half way around and sashay back to the head of the set.

Virginia Reel (continued)

Measures:

65-96 Everybody march. All couples face toward the head of the set, with the head couple in front. The head girl turns to her right and the head boy to his left, and each goes behind the line of dancers followed by the other dancers. When the head couple reaches the foot of the set, they join hands and make an arch, under which all other couples pass. The head couple is now at the foot of the set and the dance is repeated with a new head couple.

The dance can be repeated until each couple has had a chance to be the head couple.

Circle Virginia Reel

Variation: A simpler dance using some of the same principles can be done in a circle formation.

Formation: Double circle, boys on the inside with partners facing.

Action: The dancers follow the calls given, and after a series of patterns, change partners by having the boys move to the next girl to his left. The calls can come in any order and the change of partner is made with "On to the next." The following calls work effectively:

Forward and back.
Both hands swing.
Left elbow swing.
Right hand swing.
Left hand swing.
Swing your partner.
Dos-a-dos your partner.
Right elbow swing.

Five-Foot-Two Mixer

Record: Ed Durlacher Album, Series III, Record 301, Honor Your Partner Album

Formation: Couples are in a double circle formation, facing counterclockwise, boys on the inside holding partner in a skater's position.

Measures:

1-2 Two-steps. Take 2 two-steps in line of direction, beginning on the left foot for both boy and girl.

3-4 Walk. Four walking steps.

5-6 Two-steps. Take 2 two-steps in line of direction.

7-8 Walk and turn. The girl turns out with 4 walking steps, while the boy walks forward 4 steps. The left-hand grip is dropped and the right-hand grip is retained. A single circle is now formed with the men facing out and the girls facing in.

9-10 Balance forward and balance back. Each does a two-step forward and a two-step balance back.

11-12 Walk around your partner. Drop neighbor's left hand, continue grip with partner's right hand, walk 4 steps to make a half circle to face the opposite direction. A new single circle is now formed with the boy facing in and the girl facing out. This maneuver amounts simply to the partners exchanging places.

SINGING GAMES AND FOLK DANCES (continued)

Five-Foot-Two Mixer (continued)

Measures:

13-14	Balance forward and balance back. All do a two-step forward and a two-step balance back.
15-16	Walk with a new partner. Drop right-hand grip (with partner), keep hold of new partner with left hand, and use the 4 steps to walk into skater's position with the new partner. Everyone is now in the original formation, but with a new partner.

Green Sleeves

Record: Victor 45-6174

Formation: Couples are in circle formation, all facing counterclockwise. Boys are on the inside and inside hands are joined. Couples are numbered #1 and #2. Two couples for a set.

Measures:

1-8	Walk. Walk forward for 16 steps.
9-12	Right-hand star. Each member of couple #1 turns individually to face the couple behind them. All join right hands and circle clockwise (star) for 8 steps.
13-16	Left-hand star. Reverse and form a left-hand star. Circle counterclockwise. This should bring couple #1 back to place and they face in original position (counterclockwise).
17-20	Over and under. Couple #2 arches and couple #1 backs under 4 steps while couple #2 moves forward 4 steps. Couple #1 now arches and couple #2 backs under - 4 steps for each.
21-24	Over and under. Repeat measures 17-20.

Basic Dance Steps

Two-Step Turn: Begin with the students in a number of lines with enough space between to maneuver. Begin by teaching a quarter turn first. To help the students, have them watch the wall they are facing. They should face in turn the north, east, south, and west walls. The cue is a "left, close, pivot," and a "right, close, pivot." Next, do this with partners, first with both hands joined in front, and later in social dance position.

Another method is to use the slide as the basis of instruction. The following steps comprise this method. Everyone is in a single circle, facing the center with hands joined.

1. Moving to the right, take four slides right and then four left. Repeat, emphasizing that the last slide is not a full slide, but getting ready to stop and change direction.

2. Repeat the above, taking only two slides right and two left. Repeat several times.

SINGING GAMES AND FOLK DANCES (continued)

Basic Dance Steps (continued)

3. Moving in the line of direction (right), take four slides, pivoting to the right on the last slide to face out. Now, facing out, take four slides with the left foot still moving in the line of direction. Pivot clockwise on the last slide to face the center. Repeat.

4. Moving in the line of direction, take two slides pivoting clockwise to face out, then two more slides in the line of direction, pivoting clockwise to face in. Repeat.

5. Next, boys take a partner in closed dance position forming a circle of couples with the boy's back to the center of the circle. Steps 4 and 5 are repeated with a partner.

Polka: Several methods can be used to learn the polka.

1. Step-by-Step Rhythm Approach. Analyzing the step very slowly, have class walk through the steps together in even rhythm. Cue is "hop, step, close, step." Gradually adapt the rhythm until there is a quick hop and a slower step,close, step. Accelerate the tempo to normal polka time and add the music.

2. Two-Step Approach. Beginning with the left foot, two-step with the music, moving forward in line of direction in a single circle. Gradually accelerate the tempo to a fast two-step and take smaller steps. Without stopping, change to a polka rhythm by preceding each two-step with a hop. Use a polka record for the two-step, but slow it down considerably to start.

3. The Gallop Approach. Form the students in lines of 6 to 8 on one end of the room. Have them cross the floor by taking 8 gallops on the left and then 8 on the right. Repeat several times. Emphasize that in order to change from a left gallop to a right (and vice versa), a hop is needed. Repeat the gallops across the room alternating 4 at a time. Repeat later alternating 4 at a time. Repeat later alternating 2 on each side. This is the polka step.

4. The polka movement can be also taught based on skipping. If children skip twice on the same side and alternate these movements, they are doing the polka.

5. By partners. After the polka step has been learned by one of the four methods, the step should be practiced by partners in a double circle formation, boys on the inside and all facing counterclockwise with inside hands joined. Practice should also be made with the varsouvienne and the skater's position.

Schottische

Record: Victor 26-0017 or any good schottische

Formation: The dance is done by couples facing line of direction (counterclockwise). The boy is on the girl's left and inside hands are joined.

There are many variations of the schottische based upon the basic pattern of the schottische step. The pattern can be divided into Part I and Part II.

SINGING GAMES AND FOLK DANCES (continued)

Schottische (continued)

Measures: Part I

1-2 Partners start with the outside feet and run lightly forward three steps and hop on the outside foot.

3-4 Beginning with the inside foot, run forward three steps and hop with the inside foot.

Part II

5-8 Four step-hops are taken beginning with the outside feet. A number of different movement patterns may be done while the four step-hops are taken.

1. Drop hands, turn away from each other on the four step-hops to rejoin hands again in original position.
2. Turn in peasant position, clockwise direction.
3. Join both hands and "dishrag" (turn under the joined hands).
4. Boy kneels and girl takes the step-hops around him counterclockwise.

Schottische Mixer

Formation: Double circle by partners, all facing counterclockwise. Boys are on the left of the girls. Inside hands are joined.

Action: Two full patterns of the schottische step are done with each exchange of partners.

Part I - 4 measures. All run forward 3 steps and hop. Repeat.
Part II - 4 measures. All do 4 step-hops moving forward.
Part I - 4 measures. All run forward 3 steps and hop. Repeat.
Part II - 4 measures. Boys turn in a small circle to the inside on the 4 step-hops to circle to the girl immediately behind him. This is his new partner.
Girls turn to the outside (right) in a small circle in place on the 4 step-hops and look for the boy circling to them from the couple ahead.

Horse and Buggy Schottische

Record: Any good schottische. MacGregor 400, Imperial 1046

Formation: Couples are in sets of fours in a double circle, all facing counterclockwise. Couples join hands and give the outside hands to the other couple.

Part I - All run forward step, step, step, hop. step, step, step, hop.

Part II - Druing the four step-hops, one of two movement patterns can be done:

1. The lead couple drops inside hands and step-hops around the outside of the back couple, who moves forward during the step-hops. The lead couple now joins hands behind the other couple and the positions are reversed.

SINGING GAMES AND FOLK DANCES (continued)

Horse and Buggy Schottische (continued)

2. The lead couple continues to hold hands and move backward under the upraised hands of the back couple, who untwist by turning away from each other.

3. Alternate 1 and 2.

Ace of Diamonds

Record: Victor 45-6169

Formation: Couples are in a double circle, partners facing with boys on the inside of the circle. Girls, with hands on hips, are facing the center.

Measures:

1-4	Clap hands once, hook right arms with partners, and walk around partner clcockwise for 6 steps.
5-8	Clap hands once, hook left elbows, and walk around partner for 6 steps in counterclockwise direction. Partners should now be back to original places.
9-12	With arms folded high, all take 4 slow step-hops toward the center. The boy moves backward and begins with the left foot while the girl moves forward. The step is made on the first beat of the measure and the hop on the second.
13-16	Four step-hops back to place.
17-24	Join inside hands and polka counterclockwise around the circle.

Variation: For measures 9-16, Bleking type step. Partners should hop on the left foot and thrust the right heel forward. Hop on the right and put the left heel forward. Four more changes are made rapidly. The rhythm is slow, slow, fast, fast, fast, fast. Repeat.

Heel and Toe Polka

Records: Old Timer 8005 and MacGregor 400

Formation: Double circle, all facing counterclockwise. Boys are on the inside and partners have inside hands joined. Directions below are for the boy. Girl uses opposite foot.

Measures:

1-2	Heel-toe, step, close, step. With weight on the inside foot, extend the outside heel forward on the floor. On "toe," bring the toe alongside the instep. Weight is still on the inside foot. Step left, right, left.
3-4	Heel-toe, step, close, step. With weight on the outside foot, repeat the measures 1-2 beginning with the inside heel and toe. Step right, left, right.
5-6	Heel-toe, step, close, step. Repeat measures 1-2.
7-8	Heel-toe, step, close, step. Repeat measures 3-4.
9-16	With inside hands joined and partners side by side, do 8 two-steps in line of direction.

Repeat as often as desired.

Heel and Toe Polka (continued)

Variations:
1. The dance can be done as a couple dance in social dance position. During the 8 two-steps, the dancers can do two-step turns.
2. The polka step can be substituted for the two-step.
3. Heel and Toe Polka Mixer. A mixer can be made out of the dance in the following manner. The entire dance is done as illustrated above (measures 1-16). During the next repetition of the dance, measures 1-8 are not changed. During measures 9-16, the dancers change partners by the boys turning in a small circle to the left to the girl behind them, while the girl turns to her right in a small circle returning to her position. She looks for the boy coming from the couple ahead of her.

Klappdans

Record: Victor 45-6171 and Folkraft 1175

Formation: Double circle, all facing counterclockwise. Boys on the inside. Inside hands are joined and the other hand is on the hip.

Measures:
1-8 Beginning with the outside foot, partners polka around the circle.
9-16 All do a heel and toe polka, leaning back on the "heel" and forward on the "toe."
17-20 Partners face each other and bow. Clap hands 3 times. Repeat.
21-22 Clap partner's right hand, own hands, partner's left hand, own hands.
23 Each makes a complete turn in place to the left, striking right hand against right hand in turning.
24 Stamp 3 times.
25-32 Repeat measures 17-24.

A mixer can be made out of the dance by having the dancers on measures 23-24 progress one partner to the left while whirling. There would be two changes of partners for each complete pattern of the dance.

Come Let Us Be Joyful

Record: Victor 45-6177

Formation: A set is composed of two lines of three facing each other. Sets are in a circle formation. Each line of three has hands joined.

Measures:
1-2 All walk forward and bow - 3 steps and a bow.
3-4 Walk backward 3 steps and close (bring feet together).
5-8 Repeat measures 1-4.
9-10 Center dancer in each set hooks right elbows with partner on the right hand and turns her in place by walking around her.
11-12 Hooks left elbows with the other partner and turns her in place.
13-16 Repeats measures 9-12.
17-20 All walk forward 3 steps and bow, walk backward 3 steps and close.

SINGING GAMES AND FOLK DANCES (continued)

Come Let Us Be Joyful (continued)

Measures:
21-24 Both lines advance again but instead of bowing and retiring, move through (right shoulders pass each other) to the oncoming group of three to form a new set.
The dance is repeated.

Seven Jumps

Record: Methodist M-108, Victor 45-6172, and Victor 21617

Formation: Single circle with hands joined. There are seven jumps to the dance. Each jump is preceded by the following:

Measures:
1-8 The circle moves to the right with 7 step-hops, one to each measure. On the eighth measure, all jump high in the air and reverse direction.
9-16 Circle to the left with 7 step-hops. Stop on measure 16 and face the center.
1st Jump
17 All drop hands, place on hips, and lift the right knee upward.
18 Stamp right foot to the ground on the first note and join hands on the second note.
2nd Jump
1-18 Repeat measures 1-18, except do not join hands.
19 Lift left knee, stamp, and join hands.
3rd Jump
1-19 Repeat measures 1-19. Do not join hands.
20 Put right toe backward and kneel on right knee. Stand, join hands.
4th Jump
1-20 Repeat measures 1-20. Do not join hands.
21 Kneel on left knee. Stand, join hands.
22 Put right elbow to floor with cheek on fist. Stand, join hands.
6th Jump
1-22 Repeat measures 1-22. Do not join hands
23 Put left elbow to floor with cheek on fist. Stand, join hands.
7th Jump
1-23 Repeat measures 1-23. Do not join hands.
24 Forehead on floor. Stand, join hands.
Finale
1-16 Repeat measures 1-16.

Sicilian Circle

Records: Methodist 104, Columbia 52007 (Little Brown Jug), Folkraft 1115,
Folkraft 1242 (with calls)

Formation: Couples are in sets of two couples, one of which is facing clockwise and the other counterclockwise. The sets are in circle formation.

SINGING GAMES AND FOLK DANCES (continued)

Sicilian Circle (continued)

Measures:

1-4	Go forward and back. Couples with inside hands joined move forward (4 steps) toward the opposite couple and return.
5-8	Circle 4 hands round. Couples circle once around clockwise.
9-12	Right and left through. Couples give right hands to the person opposite and pass the person opposite. Couples join inside hands and turn in place to the left so that they face each other.
13-16	Right and left back. Couples repeat and return to original position.
17-20	Ladies chain. Girls cross to opposite places by giving each other the right hand as they start and dropping hands as they pass each other. They give left hands to the opposite boy, who takes the hand with his right. The couple then turns around in place.
21-24	Chain right back. Repeat, chaining back to original partner.
25-28	Go forward and back. Repeat measures 1-4.
29-32	Go forward and pass through. Couples walk forward toward opposite couple, drop hands, and pass through. The girl walks through between the two members of the opposite couple.

Each couple walks forward after passing through to meet an oncoming couple. forming a new set. The dance is repeated.

Tinikling (Philippine Islands)

Record: Victor LPM-1619

Formation: Sets of fours scattered around the room. Each set has two strikers and two dancers.

Dance Description: Two eight-foot bamboo poles and two cross bars on which the poles rest are needed for the dance. One striker kneels at one end of the poles, the other at the other end, both holding an end of the pole in each hand. The music is in waltz meter 3/4 time, with an accent on the first beat. The strikers slide and strike the poles together on count 1. On the other two beats of the waltz measure, the poles are opened about 15 inches apart, lifted an inch or so and tapped twice on the cross bars in time with counts 2 and 3. The rhythm is "Close, tap, tap" and is continued throughout the dance.

Basically, the dance requires a step be done outside the poles on the close (count 1) and two steps done inside the poles (counts 2 and 3) when the poles are tapped on the cross bars. Many step combinations can be devised.

The basic tinikling step should be practiced until it is mastered. The step is done singly, although both dancers are performing. Each dancer takes a position at an opposite end and on opposite sides so that his right side is to the bamboo poles. This means that each dancer is on the left side of the poles with respect to his position.

Count 1. Step slightly forward with the left foot.
Count 2. Step with the right between the poles.
Count 3. Step with the left between the poles.
Count 4. Step with the right outside to the right (for him).
Count 5. Step with the left between the poles.
Count 6. Step with the right between the poles.
Count 7. Step with the left outside to original position.

SINGING GAMES AND FOLK DANCES (continued)

Tinikling (continued)

The initial step (count 1) is used only to get the dance underway. The last step (count 7) to original position is actually the beginning of a new series (7, 8, 9--10, 11, 12).

The dancer may go from side to side, or he may return to the side from which he entered. He may also straddle the poles during the close.

The dance may be done singly with the two dancers moving in opposite directions from side to side, or they may enter from and leave toward the same sides. Dancers can do the same step patterns, or may do different movements. The dancers may dance as partners moving side by side with inside hands joined, or they can face each other and have both hands joined.

Teaching Suggestions: Steps should be practiced first with the poles stationary or by using lines drawn on the floor. Wands or jump ropes can be used as stationary objects over which to practice.

Since the dance is popular and lots of fun, there should be a number of sets of equipment so many children can be active.

La Raspa

Record: Impreial 1084 and Folkraft F119A

Formation: A partner dance, with couples scattered around the room.

Measures:
1-4 Partners face in opposite directions standing left shoulder to left shoulder. Boy clasps his hands behind his back, girl holds skirt. Do one bleking step, beginning with the right.
5-8 Couples now face the other way, with right shoulder to right shoulder. Do one bleking step, beginning with the left.
9-16 Repeat measures 1-8.
17-20 Hook right elbows, turning with 8 running steps. Clap hands on the eighth step.
21-24 Hook left elbows and repeat in the reverse direction.
25-32 Repeat measures 17-24.

Narcissus

Record: Windsor 7601

Formation: Couples in a double circle. Boys have their backs to the center of the circle and have both hands joined with the girls, who are facing them. Directions are for the boys; girls use the opposite foot.

Directions:
1. Step left, close right, step left, close right. Two draw steps to the boy's left.
2. Slide, slide, slide, dip. Continue in the same direction with three slides and a dip.
3. Step right, close left, step right, close left. Repeat #1 beginning to the right.

Narcissus (continued)

4. Slide, slide, slide, dip. Continue to the right with three slides and a dip.
5. Step left, swing, step right, swing. Step left, swing right across, step right, swing left across.
6. Step left, swing, step right, swing. Repeat #5 and immediately take girl in social dance position.
7. Four two-steps in social dance position turning twice (two full turns) clockwise while keeping relative position in the circle with the couple progressing in a counterclockwise direction.

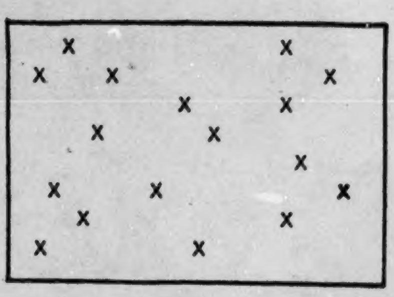
Variation: For #7, have the dancers retain the two-handed grip and during the four two-steps make one complete turn (a quarter turn for each two-step).

Variation for Mixer: A change of partners can be made during the four two-steps (#7). The boy hooks right elbow with his partner and takes 2 two-steps around her clockwise. Instead of returning to his own place, he takes the remaining 2 two-steps to move in position in front of the girl who originally was on his right. This is his new partner and the dance is repeated.

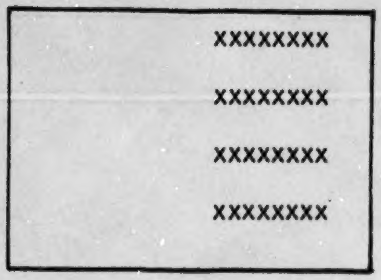
APPENDIX III

FORMATIONS USED IN PHYSICAL EDUCATION

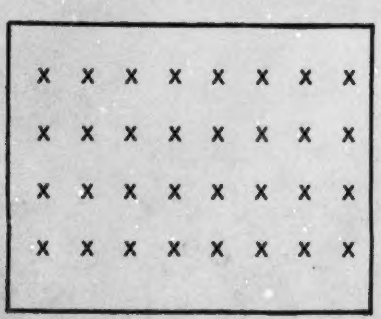
1. Scatter Formation--Children are scattered throughout the entire gym area, there is no set pattern. During movement in scatter formation, caution must be given about collisions, etc.



2. Closed Squad Formation--Upon entering the gym, children should immediately get into closed squad formation. From here, directions for the day, etc. can be given. This method of organizing is very efficient and effective. Four squads are usually sufficient; however, if the class is very large, it may be wise to form six squads. Students are sitting in four single file lines at one end of the gym facing the teacher.

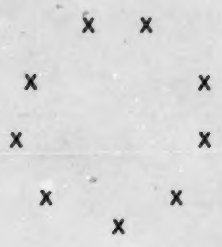


3. Open Squad Formation--The squads are extended from one end of the gym to the other leaving sufficient space between students. In this formation, students can exercise; work with wands, hula hoops, bean bags, etc.

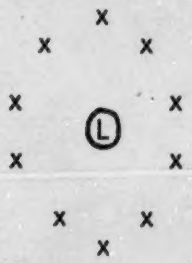


FORMATIONS USED IN PHYSICAL EDUCATION (continued)

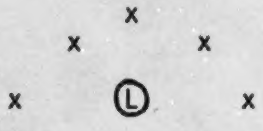
4. Circle Formation--Each squad will be assigned an area in the gym where they will form a circle. This formation is quite often used for ball handling and kicking skills.



5. Circle and Leader Formation--The squad leader will be in the middle of the circle formed by his/her squad. This is another ball handling formation which can also be used as a basis for relays. Each student is passed to in succession by the leader.

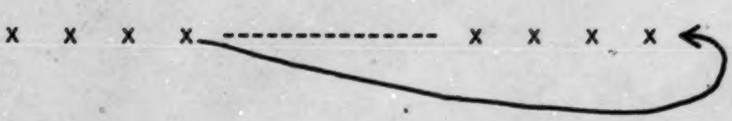


6. Semi-circle and Leader Formation--This is merely a variation of circle and leader formation.

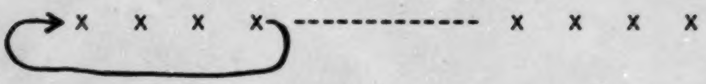


FORMATIONS USED IN PHYSICAL EDUCATION (continued)

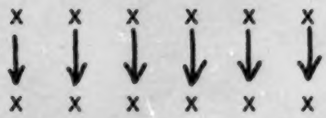
7. Shuttle Formation--This formation can be used for ball handling skills but also lends itself well to relay activities. The person in the front of one line passes, kicks, etc. an object to the first person in the line facing his/her line. That person then crosses and goes to the end of the opposite line.



8. Shuttle Turn-Back Formation--This formation is a variation of the regular shuttle formation. The basic difference is that after the first person in line passes, kicks, etc., that person travels to the end of his/her own line instead of crossing to the end of the other line.



9. Partner Formation--This formation is one of the most basic for practicing tossing and catching skills. One object (ball, bean-bag, etc.) is needed per pair of students. Partners can be in parellel fashion or scattered.



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